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PRESENTING
A ROCK AND ROLL FANTASY....

THE ADVENTURES

OF

TOM CODY

BOOK ONE:

STREETS OF FIRE

Second Draft Screenplay

by

WALTER HILL

and

LARRY GROSS

I live now only with strangers.
I talk to only strangers...
I walk with angels that have no place.
Streets of fire...

Bruce Springsteen

The following story takes place in the Other World,
a far off place where genres collide -- in this case,
Futuristic Fantasy meets the Western, gets married
and has Rock and Roll babies. And in a rather
special way, it's meant to be a comedy.

W.H.
L.G.

STREETS OF FIRE

BLACK SCREEN

REVA'S VOICE

Thousands of years, thousands and millions of lives went into the making of cities that were supposed to live forever, be part of the greatness of dreams, be part of the greatness of progress....

FADE IN

1 EXT. CITY STREETS - NIGHT

1

ANOTHER TIME. ANOTHER PLACE.

Hell.

A blasted moonscape.

Avenues and boulevards with craters.

Rotting store fronts, broken windows....

Doorways stand open.

Paint peeling....

The metal bars holding signs are bent, some pushed over on their side.

Cars are wrecked...some are sawn in half, some are without tires, some have their windshield glass smashed or missing....

Steam rises from beneath oily manhole covers.

Tenements with broken glass windows. With torn stairways and torn bannisters.

REVA'S VOICE

But somehow it had all come out wrong...We had a present where nothing worked like it was meant to, where the bonds between people and authority were broken, and the real past of courage and imagination seemed to be buried or forgotten, where things worth remembering were passed over or denied...So, welcome to our time, the hardest of all hard times, or is that just what people always say?

(X)

2 EXT. RICHMOND STREETS - NIGHT

2

Markedly better than the no-man's land previously seen. A depressed area, but inhabited; signs of life, signs of hope.

CONTINUED

2 CONTINUED

2

REVA'S VOICE

Everything comes back, the reasons
for hopelessness and the reasons
for hope, everything including
stories that have been told and are
gonna be told again in new ways.
Stories out of the true past that
actually made us...the true past that
waits patiently to be lived again, like
coal waits underground to be turned
into diamonds....

(X)

TRANSITION

3 INT. REVA'S DINER CAFE - NIGHT

3

Reva, a tall handsome woman in her late twenties, is
standing at the cash register ringing up a sale. She then
begins wiping the counter.
Youthful clientele.

REVA'S VOICE

It all started in the Richmond
District where I live....

4 EXT. RICHMOND DISTRICT STREETS - NIGHT

4

The noise, festivity and motion of a crowd on the move.
The crowd heads for a theatre; the marquee reads "ELLEN AIM
AND THE ATTACKERS."

5 INT. POLICE CAR - NIGHT

5

snakes slowly along the perimeter of the area.
Through the windshield people can be seen as they move in
long lines toward the theatre.
Ed Price is the Police Chief of the Richmond -- Cooley
beside him is one of his officers. Cooley's a big
moon-faced kid, a good-natured jock-type.

CONTINUED

5

CONTINUED

5

Price is a handsome black somewhere in his thirties. A good man and a good officer. As usual he looks vaguely worried.

COOLEY

Well, it looks like she drug in a real crowd, don't it?

PRICE

Sure does. She'll probably fill the place up.

(X)

COOLEY

Somebody told me you knew her.

PRICE

She grew up next block over from me. She's a good kid.

(X)

COOLEY

Maybe we oughta go inside, check out the show.

(X)

PRICE

Cooley, you're a cop. Who's gonna be doin' your job?

(X)

COOLEY

Hey, I'm just talkin' about checkin' out the crowd.

(X)

The police car pulls forward.

6

INT. REVA'S DINER CAFE - NIGHT

6

Reva stares out at the crowd moving past the glass door. Addie, her employee, is wiping down the counter.

ADDIE

Come on, Reva, let's get goin' to the show. We gotta get seats and we don't wanna be late.

REVA

Damn right. Just as soon as I get rid of all these customers.

She turns to them.

REVA

Come on, pay up and get out of here so I can see the great Ellen Aim blast off into the stratosphere.

7

INT. RICHMOND THEATRE - NIGHT

7

The crowd pushes together, looking for seats....
Young people in the crowd are whispering one to another.

(X)

JACK

Hey, come on, where is she?

(X)

CLYDE

Backstage, dummy. What do you
think? She ain't gonna be out
mingling with the crowd.

JACK

She can mingle with me anytime she
wants.

(X)

CLYDE

Sure thing, asshole. Ellen Aim came
back to the Richmond just for you....

8

OMITTED

8

9

INT. REVA'S CAFE - NIGHT

(X)

9

Reva takes off her apron...shoos the last customer out.

REVA'S VOICE

The biggest hope the Richmond ever
produced was a rock 'n' roll singer
named Ellen Aim...she was beautiful
and when she sang you could forget
your own problems as well as how
broken down everything was.

She puts on a leather jacket, adds some lipstick in front
of a wall mirror.

REVA'S VOICE

She was coming into town to do her
first big show, a benefit for the
Richmond. The word was out, Ellen
was hot, a new star on the rise, it
didn't really matter how much money
she raised; what mattered was, she'd
be helping to lift everybody's
spirits....

Reva and Addie come out the door of the cafe, turn out the
lights and join the surging crowd moving down the street
toward the theatre.

10
thru
13

OMITTED

10
thru
13

14

EXT./INT. BACKSTAGE - NIGHT

14

Billy Fish appears next to Waldo, a heavysset young man who runs the light board....

WALDO

Big crowd, huh?

BILLY

Yeah. And not one of 'em has a pot to piss in. I shoulda never let myself get talked into this dumb benefit...we could be makin' some real money tonight. And that's as far from here as possible. Come on, let's get started.

Waldo throws the switch....

15

INT. THEATRE - ON STAGE - NIGHT

15

There is huge applause, cheering....

MICROPHONE VOICE

And now the Queen of the Richmond,
here she is, the one, the only, the
great -- Ellen Aim!

A spotlight hits Ellen Aim, the Richmond's Queen of Rock. To put it quite simply her face is of such beauty that it would launch a thousand ships.
As Ellen sings the opener of her act ("Nowhere Fast") it's clear that she and the Attackers are a sensation.

15-A

EXT. ALLEY - SIDE OF RICHMOND THEATRE - NIGHT

15-A

All of a sudden, dozens of members of a wheel gang appear. They are barbarous, dark-clothed, bearded, scarred, tattooed, scary.

All ride choppers.

These are the Bombers.

At their head is Raven Shattuck; the uncontested leader of this mounted legion, he is in his midtwenties and, in stark contrast to his minions, is quite handsome though with more than a touch of cruelty emblazoned across his features.

Raven wears a black leather jacket like the rest of the Bombers, but his has special brightly colored badges -- no other Bomber is allowed this affectation.

Greer, Raven's lieutenant, is next to him as always.

CONTINUED

15-A CONTINUED

15-A

REVA'S VOICE

Raven Shattuck was a real bad piece of work. Well, hell, if God could invent all of the bad diseases there are, then I guess he could invent Raven...I guess the only other thing worth sayin' about him was that he was real good lookin', which just goes to prove what a joker God is in the long run.

Raven and ten others dismount, head for the front of the theatre; the rest of the Bombers wait, ominously, on their machines.

15-B EXT. FRONT OF RICHMOND THEATRE - NIGHT

15-B

Raven and the ten Bombers push through the crowd into the lobby.

16 BACKSTAGE - NIGHT

16

Billy Fish is smiling out at the bandstand; even if he's not happy about the money, he's happy about the show.

17 INT. THEATRE - AISLEWAY - NIGHT

17

Raven, Greer and the Bombers approach...shove the crowd out of their way.

18 INT. THEATRE - ON STAGE - NIGHT

18

Ellen and the Attackers move into their second number ("It Could Never Be You").

19 EXT. ALLEY - NIGHT

19

The main group of Bombers waiting....

20 OMITTED

20

21 AISLE

21

Raven and Greer watching with his selected Bombers, a smile on Raven's face.

22 ELLEN

22

Her voice and the sound from the band merge wildly.

23 RAVEN 23
gestures to his group; the Bombers move even closer to the stage.

24 NEAR REVA 24
ADDIE
Who are they?
Reva stares worriedly.
REVA
Looks like the Bombers to me.... (X)
Addie turns to her.
ADDIE
They can't come here...They're not supposed to be here.
Clyde sticks his face in close....
CLYDE
Yeah, this ain't their district. This ain't the Battery.
REVA
Maybe you better tell them that, Clyde.
CLYDE
Me? You gotta be kiddin'.
REVA
Go on, Clyde. Go check 'em out.
Big gulp from Clyde.
CLYDE
Yeah, I guess I better check 'em out.
He turns, moves away.
Doesn't look too happy about it.

25 AISLEWAY 25
Raven watches the stage, riveted by Ellen's presence....
Greer, stands and stares with him.....
RAVEN
She's everything they say she is....
GREER
Yeah.... (X)
Raven just smiles. (X)

26 ON STAGE 26
Ellen blazing through the vocal -- the crowd mesmerized.
27 OMITTED 27
28 RAVEN 28

eyes glowing....
Greer looks at him nervously.

RAVEN
This is the best idea I had in a long
time. She'e really gonna like me.

Clyde moves next to Raven.

CLYDE
I think she's already with someone.

GREER
He says she's spoken for....

Raven gives the world his very best smile.

RAVEN
So what? (X)

28-A ON STAGE 28-A
Ellen raises her arms in a triumphant gesture as the song
ends.

28-B RAVEN 28-B
leaps on stage as the thunderous applause continues.
The other Bombers follow.

29 ELLEN 29
wide-eyed as Raven grabs her. The crowd begins shouting.

30 INT. THEATRE - BACKSTAGE - NIGHT 30
Raven rushes her.
Billy steps forward....

BILLY
Hey, what the hell do you think you're
doing? Nobody messes with us in the
middle of a concert. You gotta be
out of your mind.

A Bomber shoves him out of the way.... (X)

30-A CLYDE

30-A

tries to help Ellen; Greer takes him out with an elbow
smash.

31 BACKSTAGE

31

Raven pulls Ellen along....

(X)

CONTINUED

- 31 CONTINUED 31
- A man comes toward him...Raven slaps him across the face, (X)
knocking him down.
Greer knocks out a would-be rescuer with a couple of punches.
- ELLEN
You bastard...son-of-a-bitch....
- Ellen crazily starts kicking and punching Raven....
To no avail as Raven kicks the side door open, moves out into
the alley.
- 32 EXT. STREET - NIGHT 32
- Two police cars...Police Chief Ed Price and Officer Cooley
in one, blue-coated officers in the other....
They see part of the crowd pouring out of the theatre.
- 33 INT. RICHMOND THEATRE - NIGHT 33
- Now a full panic and riot in progress as the crowd tries to
get out of the exit doors....
- 34 INT. THEATRE - BACKSTAGE - NIGHT 34
- Reva is running through the crowd backstage, looks at Billy
standing there stunned, Clyde groggily pulling himself to
his feet....
- 35 EXT. ALLEY NEAR THEATRE - NIGHT 35
- as Raven drags Ellen onto his chopper, punches her, hands (X)
her across to another Bomber.
The wheel gang has now moved into a squadron-like formation.
- 35-A EXT. STREET AT THEATRE - NIGHT 35-A
- The Bombers, led by Raven, pour out of the alley; the two
police cars led by Price and Cooley's car, and the Bombers
ride head-on toward each other....
Price and Cooley's car drives through the on-charging
Bombers and does a 180 at the end of the street.
Raven cuts in front of the second police car; it veers off, (X)
cuts across path of oncoming Bombers.
One Bomber cannot avoid the second police car and crashes
into the back plane of the black and white, throwing him
off his bike onto the pavement.

36	INT. PRICE/COOLEY BLACK AND WHITE - NIGHT - MOVING	36
	Price is dodging gunfire in the other car, he moves through scores of Bombers.	
36-A	EXT. THEATRE STREET - NIGHT	36-A
	Cooley does a 360° turn as Raven's chopper and the police car drive head-on at each other.	
37	RAVEN	37
	and the Bombers turn and start back for a head-on charge at Price and Cooley. Raven produces a chain; he breaks the window of the police car as they pass each other, missing contact by a hair. In the b.g., one Bomber avoids hitting Price's black and white and goes down sliding into two other Bombers who are coming back at the police car, wiping them out. Price's black and white lurches, hits the curb at speed and crashes into the wall of a nearby building.	
38	FARTHER AHEAD	38
	Raven and the Bombers roar past and out of sight. Pandemonium on the street.	
38-A	REVA	38-A
	She stands there watching. Small and alone. Looking to the point where the Bombers have just disappeared from view. End Titles.	

TRANSITION

38-B	EXT. MAIN STREET - RICHMOND - DAY	38-B
	Reva moves along, obviously distressed.... She passes Ed Price, watches him direct a tow truck pulling his wrecked police car out of the plate glass window where it had crashed.	(X)
	PRICE Come on, you guys, watch your backs... Harvey, work with us there, okay?	(X)
	Reva stops and looks at Ed Price.	(X)
	PRICE You get hurt any last night, Reva?	(X)

CONTINUED

38-B CONTINUED

38-B

REVA

Naw, I'm okay...When you goin' after 'em?

PRICE

Hey Reva, you know I got no jurisdiction outside of the Richmond.

REVA

Maybe you better take off your badge and go as a citizen.

PRICE

I can't do that. I took an oath to support the law, not break it whenever it was convenient.

Mindy sticks her nose in....

MINDY

It wasn't always like this around here, you know. We used to know how to take care of ourselves.

Jack does likewise.

JACK

That was so long ago it might as well have been in the damn Stone Age. You might as well be tellin' us fairy tales.

PRICE

Hey, look, we're doin' what we can, okay? Nobody feels good about what happened last night.

Reva moves on.

REVA'S VOICE

Ed Price was a good man and a good officer. But sometimes that's not enough to keep people happy.

Mindy, Jack and Ed continue to argue.

38-C TELEGRAPH OFFICE - DAY

38-C

Reva enters.

Moves up to a stand up desk.

Begins filling out a form with a pencil.

38-D INSERT - TELEGRAPH FORM

38-D

It reads: TOM, COME HOME. I NEED YOU. REVA.

38-E TELEGRAPH OFFICE

38-E

She hands the form to an Operator.
Then puts a coin on the counter.

REVA

Send this to Woodside, care of the
Hurley Street Bar and Grill....

The Operator reads it aloud.

OPERATOR

'To Tom Cody from Reva Cody...Tom,
come home. I need you. Reva...'
You're payin' for space enough for
three more words. Don't you wanna
add somethin' else?

REVA

That's okay, just send it like it is.

She watches as the Operator begins to tap the key.
Starts away.

OPERATOR

Hey, Reva.

She stops in the doorway.

OPERATOR

I sure wouldn't of minded if your
brother was here last night when
Raven rode in.

Reva gives him a small smile.

REVA

Yeah, that's a fact.

Moves on.

38-F THE KEY

38-F

tapping, tapping....

TRANSITION

39
thru
44

OMITTED

39
thru
44

45 EXT. TRAIN - NIGHT

45

An elevated train roars by....

46 INT. TRAIN - NIGHT - MOVING

46

A lone figure hangs onto the overhead straps.
No one else in the car.

REVA'S VOICE

My brother's name was Tom. Tom Cody.
I guess I don't have to tell ya how
I feel about him. We were always
real close. Close in a way that
if we didn't see each other for a
long stretch it didn't change the
way we felt.

47 TOM CODY

47

wearing a long coat, under a simple chambray shirt.
He carries a leather satchel....
At his side a battered suitcase.

REVA'S VOICE

It's hard for me to tell ya about my
brother. He was complicated. A lot
more complicated than people thought.
He had a lot of backbone at a time it
was kind of scarce. But most people
couldn't see it. I have to laugh
now when I hear about the legend of
Tom Cody and how famous he is. When
he came home, nobody thought he was
gonna end up famous or a hero or
anything. If they thought about him
at all, they probably figured he
ought to be in jail with the rest of
the delinquents. I'll tell ya one

CONTINUED

47 CONTINUED

47

REVA'S VOICE (Cont'd)
thing for sure. When Tom went off
and joined the Army, there weren't
many people in the Richmond sad to
see him go.

The train comes to a halt....
The signs outside the window read Richmond Station.

48 INT. STATION - NIGHT

48

Cody exits the train, walks past the ominous girders.
There are posters defaced with graffiti....
Posters advertising Ellen Aim and the Attackers.
Cody notices but his reaction is impassive, impossible to
decipher.
He moves on.

49
thru
51

OMITTED

49
thru
51

52 INT. REVA'S CAFE - NIGHT

52

Cody enters.
There is one other person in the cafe, a young woman having (X)
a cup of coffee.

ADDIE
Can I help you?

CODY
Coffee....

ADDIE
Cream or sugar?

CODY
Just black.

53 REVA

53

comes out of the kitchen with a bowl of soup, gives it to
the young woman who hands her some coins. (X)

The screeching noise of a car halting abruptly. Rowdy
noises and shouts follow hard upon the sound....
Reva goes to the window without noticing Cody.

54 EXT. STREET IN FRONT OF CAFE - NIGHT

54

The Road Masters, a car club from another district, pile out of their beautiful customized car.

Their Leader, the biggest and toughest of them, surveys Reva's diner.

55 INT. REVA'S CAFE - NIGHT

55
(X)

Reva frowns.

REVA

Goddamn...Look what we got here.

CODY

You know, a real good cup of coffee's
all a fella really needs.

Reva turns and stares at Cody for a moment, then gives him
a wary smile.
An odd moment between them....

REVA

It's been a long time since I've
heard that kind of bullshit.

Suddenly, the door slams open.
Three of the Road Masters saunter inside.
Then the Leader walks in, three more Road Masters behind
him.

LEADER

This place is a real dump.

The Leader looks around....
Sees Tom Cody.

LEADER

Who the hell are you?

CODY

Just havin' a cup of coffee.

LEADER

Lookin' for trouble?

CODY

Nope.

CONTINUED

55

CONTINUED

55

The Leader looks over at the young woman, smiles at her.
The young woman stares back -- she's afraid.
Reva breaks the tension.

(X)

REVA

You guys missed all the excitement.
The party's over...Whaddya think
you're proving?

LEADER

We come down here from Chelsea
lookin' for a good time. You get
what I'm saying, lady?

REVA

Okay, what can I do for ya?

LEADER

The Road Masters are hungry, and
when they're hungry, they eat.

REVA

Great. And when the Road Masters
are done eating, do they have enough
money to pay?

LEADER

Money? What do we need money for?

Smiles.

REVA

Look, the Bombers have brought this
act through the Richmond already.
All you're doin' in here is lookin'
like punks.

LEADER

Is that right?

(X)

He moves across to the young woman.

(X)

LEADER

What's a matter, lady? You afraid
of me?

(X)

He steps close to the young woman, takes the bowl of soup,
throws it against the wall.

(X)

CONTINUED

55

CONTINUED - 2

55

LEADER

Well, maybe. You're right. Maybe
you got something to be afraid of.

(X)

He whirls and points down to Cody.

(X)

LEADER

Sure you're not lookin' for trouble,
pretty boy?

CODY

I told ya. Just havin' a cup of
coffee.

The Leader gives him a look.
Then moves back to Reva.

LEADER

You got a real lousy attitude. Guess
we're gonna have to mess your place
up.

(X)

He takes the sugar container off the counter and throws it
through the window.
The other Road Masters laugh it up.

LEADER

After we mess your place up, maybe
we'll mess you up. I wouldn't mind
seein' what you got under that skirt.

Cody stands.

(X)

The Leader again whirls on him.

LEADER

You got a problem, baby face?

CODY

Yeah, I guess I do.

LEADER

Get this, baby face has got a problem.

The Road Masters move in unison, form a semicircle around
him.

The Leader pulls out a knife.

(X)

CODY

Sure are a lot of punks in this world.

CONTINUED

55 CONTINUED - 3

55

Cody takes the knife away from the Leader in a swift gesture, simultaneously slapping him across the face.

(X)

CODY

(X)

Here, you want to try again?

Gives the knife back to the Leader.

(X)

Again, takes it away and slaps him across the face.

CODY

(X)

How do you like it, punk?

Cody hits the Leader right across the face with massive force.

The Leader goes down and out.

Whap, one blow and gone.

One of the Road Masters takes out a switchblade.

Another pulls out a sap.

CODY

Maybe you guys are better than I thought.

56 REVA

56

looks over at Addie, smiles.

57 TOM CODY

57

Like a wind, he goes through the six subordinates, knocking them around with the coat rack and his fists, one goes out the window, the other Road Masters either run or are knocked through the open door.

(X)

58 EXT. FRONT OF REVA'S - NIGHT

58

Cody moves outside; Reva and Addie appear by his side. He looks after the retreating Road Masters....

59 THE LEADER

59

comes running out, trying to get away; Cody trips him then lifts him to his feet and leads him by the neck into the middle of the street.

CODY

Now, turn around and walk away.

CONTINUED

59

CONTINUED

59

LEADER

But my car, what about my car?

CODY

I'll take care of it for you.

He smiles as the Leader starts to cry.
Real tears.

LEADER

Come on. You can't do that to us.
You can't do that to the Road
Masters.

CODY

Sure, I can.

He pushes the Leader away.
The Leader looks back, then turns and runs.

60

REVA AND ADDIE

60

REVA

Well, Tom, I guess this is kind of
a lousy way to welcome you back.

CONTINUED

60

CONTINUED

60

CODY

Naw, it's okay. My big sister was
born to get into jams so I could
get her out of 'em.

REVA

Aw, come off it, okay? You tried all
those lines out on me years ago....

Cody moves across, checks the Road Masters' vehicle.

CODY

Hey, Reva, how do you like my new
car?

Smiles.

CODY

Those punks even left me the key.

TRANSITION

61
thru
63

OMITTED

61
thru
63

64

EXT. MAIN STREET - NIGHT

64

The Road Masters' car wheels wildly down the main drag,
zig-zagging among the elevated railway's beam supports.

64-A

INT. ROAD MASTERS' CAR

64-A

Cody driving, Reva next to him.

REVA

Tom, come on, slow down.

CODY

Hey, Reva, no point in stealin' a
car if you don't wring it out.

REVA

When are you ever gonna grow up?

CODY

Why should I? This is more fun.

CONTINUED

64-A CONTINUED

64-A

She gives him a look.

CODY

Hey, look, what's eatin' you?

REVA

Nothin'. The guys that owned this car weren't very good, ya know. There were Bombers around here a few days ago about two hundred times rougher than those clowns....

CODY

They hurt you any? That why you sent for me?

REVA

No, I didn't get hurt. But the Richmond's hurtin'...Nobody feels like anything's worth much around here anymore. Other districts come in and kick us around. It's like everything is out of control....

CODY

Aw, come on, Reva, let up. I been soldiering for three years, can't I just come here and take it easy for awhile....

REVA

Let me give you some news, Tom. The Bombers and this guy Raven Shattuck stole Ellen Aim. Kidnapped her.

Cody registers this, looks at Reva. Suddenly, a flashing red light behind them, the sound of a siren....

64-B EXT. STREET

64-B

A police car pulls Cody and Reva over. The two officers, Ed Price and Cooley, approach the driver's side.

COOLEY

Okay, buddy, what the hell do you think this is -- we don't go for that kind of drivin' around here. Let's see your license.

CONTINUED

64-B CONTINUED

64-B

CODY

Sorry, pal, I left it at home.

Price steps forward.

PRICE

Well, Tom Cody. It's been a couple of years since I've had any trouble from you. I guess bein' in the Army didn't straighten you out as much as we all hoped.

CODY

Yeah, well, sorry to let you down, Ed. Who the hell's this?

Looks back at Cooley.

COOLEY

The name's Cooley. Sergeant Cooley.

CODY

Cooley. I'll try to remember that.

Smiles again.

COOLEY

You know something? I don't like your attitude.

CODY

Yeah. Right. Whatever you want, Cooley.

PRICE

Look, Tom, in case you forgot, we're the law around here. It's our job...We don't need somebody comin' back and tryin' to give us a hard time. We got enough trouble around here.

REVA

We might have a lot less trouble if you'd quit wastin' time with us and tried to catch the punks that almost broke up my place tonight.

COOLEY

What are you talkin' about? Who tried to break up your place?

CONTINUED

64-B CONTINUED - 2

64-B

REVA

Some guys from up in Chelsea. And it wasn't because they didn't like the special. Now that everybody's heard what the Bombers pulled, every gang in the city will be payin' us a visit most likely.

CODY

Don't worry, Ed. Since you weren't around I took care of lookin' out for my sister.

Cooley decides this is the proper moment to demonstrate his authority.

COOLEY

In the future, you got a problem, let us handle it, okay, mister?

CODY

Sure thing, officer. I can see you guys are doin' a great job so far.

PRICE

Knock off the bullshit, Cody.

REVA

You're outta line...He was there and you weren't. You trying to blame him for that?

Cody shakes his head, smiles at Price.

CODY

Hey, look, I just came home to see my big sister...You can run around with your flashing light and be king of this District all you want. You won't have any trouble with me.

Price backs off....

PRICE

I'm glad to hear it. Maybe someday I'll believe it. Right now your reputation as a solid citizen is a little on the thin side. One more thing. I catch you packin' a gun, your ass goes straight to jail.

CODY

Hey, Ed, guns ain't legal.

CONTINUED

64-B CONTINUED - 3

64-B

PRICE

Get out of here, Cody.

COOLEY

Yeah, and any more drivin' like that
and I'll give ya a ticket.

Cody drives off.

TRANSITION

64-C EXT. BROWNSTONE STREET - NIGHT

64-C

The Road Masters' car pulls up in front of Reva's apartment
building.

CODY

You sure I'm not gonna cramp your
style with some guy tonight?

REVA

Naw, not tonight. I bring one in
now and then, but there's nothin'
steady. I can't for the life of me
seem to find the right one....

CODY

Yeah, I haven't had much luck in
that department myself.

REVA

Look, let's not avoid it, Tom. You
were real close with Ellen Aim. She
wasn't like all those tramps you
used to run around with.

CODY

Hey, look, it never worked out,
remember?

REVA

Somebody figured out how to make it
work with her. She's been livin'
with a guy named Billy Fish.

CODY

Who's he?

REVA

He just put up ten thousand reward
money for anybody that gets her
back, that's who he is...He used to
own some rock joints down in the
Battery, started managin' her act.
They were goin' places....

CONTINUED

64-C CONTINUED

64-C

CODY

Yeah, she was always itchin' to go places.

REVA

She's not just your old girl friend, Tom, her doin' good means something to everybody here in the District....

CODY

Look, what do you want from me?

REVA

You know what I want, Tom. I want you to go into the Battery and get her back.

CODY

Great. You want me to rescue somebody who's shackled up with another guy. Thanks a lot.

He's mad and hurt.

REVA

Why don't you go have a drink, Tom. Think about the whole thing. The Blackhawk's still open. They'll probably be glad to see one of their old customers.

She hands him a key.

REVA

Here's the key...I didn't know if you were gonna come back, Tom, but I was sure hoping you would.

Holds his hand for a moment.

CODY

Thanks.

Reva takes his clothes bag.

REVA

I'll leave your bag in your room. Don't be too late, and try to stay out of trouble, okay?

CODY

I'll see what I can do.

CONTINUED

64-C CONTINUED - 2

64-C

Smiles.
Then drives away.

REVA'S VOICE

Sentiment is a weird thing. Some people who never talk about their feelings have 'em stronger than anybody, and some people who never talk about their feelings just never have 'em. I never could figure out totally which way Tom was, at least, about most things, but I had a pretty good idea how he still felt about Ellen Aim.

TRANSITION

64-D EXT. MAIN STREET - RICHMOND DISTRICT - NIGHT

64-D

Cody pulls up in the Road Masters' car and crosses the street toward the Blackhawk Bar and Grill.

65 INT. BLACKHAWK BAR & GRILL - NIGHT

65

A real dive.

It has a long counter and a narrow seating area; thick with cigarette smoke, thick with rock and roll....
Cody enters and sits down.

(X)

CODY

Tequila. Straight up.

Served up by friendly Clyde Woods.

CLYDE

Hey, Tom, Tom Cody. It's been a long time, pal.

CODY

How ya doin', Clyde?

(X)

CLYDE

Not so good. Got beat up tryin' to save your old girl...Your sister really threw me to the dogs, but I know she didn't mean me no harm. She was just tryin' to do the right thing.

(X)

Cody downs the drink in one quick move.

CONTINUED

65

CONTINUED

65

CODY

I'll tell ya, though, I could've used a little help with those guys. You weren't there, Tom. It'd've been like the old days when we were in school. We'd've kicked ass.

McCoy, a lanky, sandy-haired young woman, sitting nearby, snorts....

MC COY

Hey, bartender, you gonna stand there and shoot the shit all night, or are ya gonna get me another drink?

Clyde gives her a look.

CLYDE

Hey, wouldya get a load of this little honey, Tom? She must think she owns the place.

MC COY

I'm just tryin' to get another drink, Ace.

Clyde frowns at her.

CLYDE

Maybe you already had enough, babe.

MC COY

You gotta be kiddin' me.

CLYDE

Do I look like I'm kiddin' you? Maybe you ought to pay up as well, you been runnin' a tab here for all night. We're not too big on credit.

MC COY

Are you tryin' to say I can't pay?

CLYDE

Yeah, let's see the color of your money.

McCoy peels off some bills.

MC COY

There, happy?

CLYDE

Yeah. But now I don't like your face....

CONTINUED

65

CONTINUED - 2

65

MC COY

My face? What are you talking
about? I got a fantastic face.

CLYDE

I still don't like it.

McCoy looks over at Cody.

MC COY

Everywhere I go there's always some
asshole.

McCoy suddenly throws a hard punch at Clyde, knocking him
flat on his back.

MC COY

Too bad, Clyde.

McCoy hops over the bar and takes a bottle.

MC COY

You got any preferences?

CODY

I've always been a tequila man.

MC COY

Hey, yeah, sounds good....

She puts a bottle on the counter, hops back over the bar.
Yells down to Clyde....

MC COY

Don't worry, man, you're gettin' paid.

He picks up the bottle, she throws a couple of coins over
the countertop.
Looks back at Cody.

MC COY

Let's get outta here.

They move away.

66

EXT. STREET - NIGHT

66

McCoy takes a sip from the bottle.

MC COY

What are we drinkin' to?

CODY

I don't know. I'm all out of toasts.
You handle it.

CONTINUED

66

CONTINUED

66

McCoy gives him a sly smile.

MC COY

How about to the guys you meet in
bars....

She takes a swig.

Cody stops as the bottle is handed over.

MC COY

My name's McCoy. I am sometimes
known as the real McCoy. Pleased
to meet you. Oh, and one more thing,
I'm a soldier. At least I was up
until about a year ago. I ran
out of wars.

Cody momentarily leans against the fender of the Road
Masters' car.

CODY

What was your spec?

MC COY

Motor pool. Nothin' fancy. But if
it's got wheels, I can drive it, and
I can fix it.

Smiles.

CODY

I just served a hitch. Got out a
couple of months ago. R and R ever
since.

(X)

MC COY

How'd you like the Army.

(X)

CODY

I liked shootin' guns but they didn't
give me any medals.

(X)

Takes another swig, hands the bottle back.

CODY

See ya.

Gets in the Road Masters' car.

MC COY

Hey....

CONTINUED

66

CONTINUED - 2

66

CODY

Yeah?

MC COY

Nice car.

CODY

Yeah. I just picked it up.

MC COY

You got a spare bed?

CODY

Listen, if you're lookin' for a quick
tumble....

MC COY

Uh-huh.

CODY

I'm your guy.

He smiles.

MC COY

You may have a rough time with this
one, and I don't mean to bruise your
vanity, but you're not my type.

CODY

I guess that figures. My luck with
women has been lousy lately.

MC COY

Yeah. Well, you'll live. Somethin'
tells me gettin' girls isn't your
big problem in life.

CODY

Maybe some other time, huh?

MC COY

I doubt it. But anything's possible.
Look, I don't know anybody in this
District, just passin' through. I'm
between jobs and the last I heard,
hotels cost money. I won't be any
trouble, but I'm not beggin'.

Cody thinks it over.

CODY

Get in.

McCoy hops in the passenger side.
They drive away.

66-A INT. CAR

66-A

as Cody bullets along....

CODY

My sister's got the bedroom. I got the bed in the spare room. That leaves you on the couch. I guess I can find you a blanket. And you can probably get some coffee in the morning....

MC COY

Thanks, man. I appreciate it.

CODY

No sweat.

TRANSITION

66-B EXT. REVA'S BROWNSTONE - NIGHT

66-B

The Road Masters' car parked in front.
A light goes on upstairs.

67 INT. REVA'S APARTMENT - FRONT ROOM - NIGHT

67

Cody hands McCoy some blankets, picks up his suitcases as she starts to unpack her kit bag.

CODY

There you go, McCoy. I'll see you in the morning.

She takes off her coat, revealing a service revolver in a leather holster at her side. She removes the gun and puts it on the nightstand.

CODY

You always walk around packed?

MC COY

I told ya, man, I'm a soldier.

CODY

Well, don't go pointing that thing at me. I wouldn't like it.

MC COY

I don't point it at anything unless I intend to shoot it.

CODY

Yeah, right.

He gives her a skeptical look and walks off into the next bedroom.

67-A OMITTED
thru
69

67-A
thru
69

69-A INT. REVA'S BEDROOM - NIGHT

69-A

Cody enters, turns on the light.
Reva groggily turns over, looks up at him.

CODY

Okay, Reva, you got it. I'm gonna go for her. But I ain't gonna do it for nothin'. You tell this Mr. Billy Fish to meet me at your place, noon tomorrow. He and I are gonna talk some business.

(X)

He moves to the door, stops, looks back.

CODY

So, you win. You got what you wanted.

REVA

Thanks, Tom. But you and I both know I can't get you to do anything you don't really want to do.

CODY

Yeah, sure. Listen, there's some girl I picked up in the Blackhawk sleepin' on the sofa. Give her some coffee in the morning, okay?

REVA

How come she's sleepin' on the sofa?

CODY

I don't know. Go out and ask her.

He walks out.

69-B HALLWAY

69-B

Cody moves down the corridor.
Lifts the tequila bottle off a small table.
Moves into another room.

65

CONTINUED - 4

65

CLYDE

Do I look like I'm kiddin' you?
Maybe you ought to pay up as well,
you been drivin' up a tab here
all night.

MC COY

Are you sayin' I can't pay? Is that
what you're tryin' to say?

McCoy peels off some bills.

MC COY

There, there's the money. Now, you
happy?

CLYDE

Yeah. But now I don't like your
face....

MC COY

My face? Look, I got a fantastic face.

CLYDE

I still don't like it.

McCoy suddenly throws a hard punch at Clyde, knocking him
flat on his back.

She picks up a bottle, leaves a couple of bills on the
countertop.

MC COY

Let's get outta here.

They move away.

TRANSITION

66

EXT. MAIN STREET - RICHMOND - NIGHT

66

McCoy takes a sip from the bottle.

MC COY

What are we drinkin' to?

CODY

I don't know. I'm all out of toasts.
You handle it.

McCoy gives him a sly smile.

CONTINUED

69-C SPARE BEDROOM

69-C

Cody enters.
Lies down on the bed.
Takes a drink.
Looks at the nightstand.
Sees his old, greasy wallet.
Opens it.
Takes out a battered photo of Ellen Aim.
Leans it against the lamp.
Takes another drink.
Stares at the photograph.

TRANSITION

69-D EXT. MAIN STREET - RICHMOND - MORNING

69-D

Cody pulls up to a stop in his new car near an auto
garage...Walks in.

69-E INT. AUTO GARAGE

69-E

Cody looks around.
A Mechanic (Pete) comes out of the office.

MECHANIC

Long time, no see, Tom.

CODY

How ya been, Pete?

A slight nervous tension between the two men....

PETE

No complaints.

CODY

Glad to hear it.

PETE

Whatdya need?

CODY

Whatdya think I need? I wanna buy a
rig.

PETE

You sure? The last time I sold you
a gun you got in a lot of trouble.

CODY

Hey, look, Pete, I didn't look you
up so I could hear a lot of
speeches, you sellin' or not?

CONTINUED

69-E CONTINUED

69-E

PETE

Okay. You're the doctor. You need
a side piece?

Moves across and lowers a car on one of the lifts.

CODY

I wanna go heavy duty.

PETE

How heavy?

CODY

Real heavy. Heavy as you got.

Pete smiles.

PETE

Maybe I got somethin' for ya.

Reaches into the back seat of the old car on the lift,
takes out a canvas bag.

Puts it on a workbench in the center of the room.

PETE

A fella came through here a couple
months ago. Tapped out. Parted
with his outfit after some card
game. He wasn't real happy about
it, all custom stuff....

Spreads out several weapons from inside the canvas bag.
First holds up a shotgun.

PETE

This is what we got here, shotgun,
pistol grip, eight shot, stainless
steel barrel, .12 gauge....

Next holds up a pistol and holster.

PETE

.44 Magnum, short barrel, shaved
sights, stainless steel. This guy
was real big on stainless steel.

Next a rifle....

PETE

This is a real honey, 30-30 carbine,
twelve shot, lever action, stainless
steel, and check this....

He twists the barrel, it separates from the butt and
chamber.

CONTINUED

69-E CONTINUED - 2

69-E

PETE

...Modular. Nice, huh?

Cody hefts and tests the pieces.

CODY

Okay, I'll take the whole ball of
wax. Just what I need....

Pete smiles.

PETE

You must be goin' after some serious
trouble.

CODY

Naw. Just target practice. How
much?

PETE

This is good stuff. How much you
got?

CODY

Army gave me a five hundred to
muster out a month ago. I got three
fifty left.

PETE

Three fifty. That's exactly how
much it is.

CODY

I'm holdin' five bucks out just for
luck, or in case I get hungry.

PETE

Suit yourself.

CUT TO

70 INT. REVA'S CAFE - MIDDAY

70

McCoy is drinking from a half-filled coffee cup.
Across the way is Billy Fish who is sitting there waiting
and not looking very happy.
Cody enters, carrying one of his bags.

CODY

You must be Billy Fish.

CONTINUED

70

CONTINUED

70

BILLY

Yeah. And you must be Tom Cody. So what gives? And make it fast, my time's valuable.

CODY

You want Ellen back. I'm gonna get her.

BILLY

Oh, sure, right. You and what army?

REVA

I can see you two are gonna get along just fine.

(X)

CODY

I want your ten grand.

BILLY

Easy. All you have to do is earn it. Bring Ellen Aim back.

(X)

CODY

I'll earn it. And you're gonna help.

BILLY

I don't get it.

CODY

Reva told me you used to hang out in the Battery.

BILLY

I started out there. It's the shits. I wouldn't go back to that dump if you paid me.

CODY

You're goin'. I need somebody that knows the way.

Billy scoffs.

BILLY

I don't think so, it's not my scene....

(X)

CODY

You want your meal-ticket back, get in the car. Otherwise, no deal.

CONTINUED

70

CONTINUED - 2

70

BILLY

Look Cody, you sound pretty dumb.
But, nobody's that dumb. I'm the
one paying you. That means you go.
I wait here and you bring her back
to me.

CODY

No sale. You smart guys always
think you can hire bums like me to
do their dirty work for 'em. Not
this time.

BILLY

You can really get her back?

CONTINUED

70

CONTINUED - 2

70

CODY

You got a better candidate?

A long moment as Billy decides....

BILLY

Okay. I'm goin'. She's real
important to me.Cody walks out the door with his arsenal. Billy, McCoy and
Reva follow.

71

OMITTED

71

72

EXT. STREET IN FRONT OF REVA'S CAFE - DAY

72

McCoy moves in front of the Road Masters' car.
Cody is loading his weapons into the vehicle.

MC COY

You know the Battery's gonna be
nothin' but trouble, even for a big
guy like you.

CODY

Yeah, well, I'm gonna get paid.
Right, Billy?

BILLY

Yeah, right, Cody.

MC COY

You cut me in, I'll back you up.

CODY

I don't think so.

BILLY

Look, what's your problem? We
aren't gonna take a skirt along.

CODY

That ain't the problem. The problem
is I don't know if you're good
enough.

MC COY

What do I gotta do? People don't
exactly carry written references for
this kind of work, you know what I
mean?

CONTINUED

BILLY

What are you talkin' about? We
can't take you along. No chance.
What a laugh that would be.

She pays no attention to Billy, looks straight at Cody.

MC COY

I'll tell ya something, you need
back up. You can't do it all.
Nobody's that good.

BILLY

And you think you can handle it?
What a joke.

She keeps looking at Cody.

MC COY

Look, I don't want to beg. I want
the job, I need it. I ain't gonna
let you down. I'm plenty good
enough. I just need somebody to let
me prove it.

BILLY

Look, skirt. Let me make it simple
for you. Take a hike.

CODY

All right. I'll cut you in for ten
percent. You're drivin'. But, get
this. You're workin' for me. I
tell you to do somethin', you do
it. You don't do more; you don't do
less. Any bellyaching, you get sent
home.

MC COY

Got it.

BILLY

What is this? Get serious, I'm not
payin' extra for some sweetie-pie to
go along and keep you company.

CODY

Nobody's askin' ya to pay extra.

MC COY

Don't worry, shorty. My deal's with
him. Strictly business.

Cody walks over to Reva.

CONTINUED

67

INT. REVA'S HOUSE FRONT ROOM - NIGHT

67

Cody hands McCoy some blankets, picks up his suitcases as she starts to unpack her kit bag.

CONTINUED

72 CONTINUED - 2

72

CODY

This is it, babe. We're takin' off.

REVA

I hope I didn't call you back just to get you hurt...or worse.

CODY

Ah, don't worry. They always hire bums like me for this kinda work.

Heads back to the car.

TRANSITION

72-A EXT. MAIN STREET - RICHMOND - DAY

72-A

The Road Masters' car blasts by. Billy, McCoy and Cody inside....

73
thru
74

OMITTED

73
thru
74

75 ED PRICE

75

watching as the Road Masters' car disappears into the traffic, Cooley moves up to his side -- he doesn't look any happier than Ed does....

REVA'S VOICE

I think Ed Price had a good idea where the car was headed. And he wasn't real happy about it.

TRANSITION

76 EXT. STREET - DUSK

76

The convertible zooms along through the crumbling brownstones.

REVA'S VOICE

So they set off. Tom was real determined, Billy Fish was miserable, and McCoy was smiling like hell because she was so damn glad she was along for the ride. I guess they were all hopin' that somehow the whole rescue could be handled real smooth. But hopin' and wishin' ain't everything.

76-A INT. ROAD MASTERS' CAR - DUSK - MOVING

76-A

McCoy is driving. Cody sits next to her, Billy, not very happy, in the back.

BILLY

Look, I'll take you through the Battery and where the Bombers hang out, but I'm not takin' any risks. I'm not payin' you to ad a lot of thrills to my life. That's not how it works.

MC COY

You got a real big mouth, Fish.

BILLY

Listen, Butch...I buy and sell people a lot more valuable than you every day.

MC COY

You know it's hard to figure out what's more pitiful. The way you think or the clothes you wear.

BILLY

What's wrong with the way I look? These clothes are expensive. Worth more than you make in a year.

CODY

I can see workin' with you two is gonna be a real dream.

TRANSITION

77
thru
96

OMITTED

77
thru
96

97 EXT. STREET - DUSK

97

The Road Masters' car continues roaring along directly into the urban horizon line and fiery sunset.

TRANSITION

98 EXT. BATTERY STREET - NIGHT

98

The neighborhood is overtly more ominous than the Richmond.

99 INT. ROAD MASTERS' CAR - MOVING - NIGHT

99

Cody eyes the street activity.

MC COY

Some neighborhood. Everything's dead.

(X)

BILLY

Turn up the next right....

MC COY

You givin' the orders?

BILLY

Look, I know my way around here.
That's why you brought me along,
remember?

99-A ANOTHER BATTERY STREET - NIGHT

99-A

The Road Masters' car turns a corner.
See some patrolling Bombers on the side road ahead.
McCoy slams on the brakes.
The Bombers roll by -- move off into the night.

BILLY

Holy shit.

MC COY

Those guys look like they mean it
to me.

(X)

CODY

They do...Come on. Let's keep goin'.

They drive away.

99-B OMITTED

99-B

100 EXT. FACTORY AREA - BATTERY - NIGHT

100

The Road Master car pulls up to a quiet area next to a large
building.

CODY

From now it's for real. Either of
you make any mistakes and I'm
gonna let you walk home....

BILLY

Walk? I'm not gonna walk around
here. I'd get killed.

CONTINUED

100 CONTINUED 100

CODY
What about you, McCoy? (X)

MC COY
We gonna do it or are we gonna talk
about it.

He gives her a little smile and they move off.

101 AROUND A CORNER - FACTORY AREA 101

A jungle of pipes, barrels and abandoned industrial equip-
ment.
The area is smoky and misty in its interior....
Industrial sounds spookily emanate from its center.
They walk past garbage and debris. (X)

BILLY (X)
The main drag is around here....

Suddenly, a sound is heard. (X)

BILLY
Hey, what's that?

The group comes upon a shadowy, almost inert Young Man
seated on a large crate.
The Young Man raises his face, smiles....

YOUNG MAN
Guess you don't know who I am, do
ya? Things have gotten real funny
around here. All kinds of strangers
comin' around, sneakin' through the
alleys.

They are startled by this.

MC COY
Hey, excuse me, buddy, but who the
hell are you?

YOUNG MAN
No apologies necessary. I used to be
the leader of this here district,
that's all. It was almost so long ago
I can hardly be sure or whether I just
dreamed it... (X)

CONTINUED

101

CONTINUED

101

YOUNG MAN (Cont'd)

(smiles)

One thing I do know, what people do
around here nowadays does seem more
like a dream than somethin' real...

BILLY

What are we doing here? Let's get
the hell away from this creep.

The Young Man turns to Billy.

YOUNG MAN

Oh my gosh, you're scared. And what's
even funnier, you're afraid of me....

(X)

CONTINUED

101 CONTINUED

101

BILLY

I just wanna get away from you. We got some business here.

BLACK MAN

You know, I don't think you're gonna live very long...you want to escape from someone who don't mean you no harm, and run straight into a lot of people who wouldn't mind putting the arm on you.

BILLY

I don't have to listen to this crap.

BLACK MAN

You are ignorant...and short. Real short.

The Black Man looks at Cody.

BLACK MAN

I guess you're comin' after that girl, ain't ya?

MC COY

How you figure that?

BLACK MAN

You people comin' down a back alley at ten o'clock at night carryin' guns and knives. I don't figure you're comin' here to give the Battery a new coat of paint.

CODY

How much do you like the Bombers?

BLACK MAN

What do you think?

CODY

Where they keepin' her?

BLACK MAN

Torchies. Second floor. Don't tell 'em I told ya though. And I'll tell you somethin' else. When a bunch like yours tries to carry a precious cargo like her across a border... wars usually break out.

CODY

You've seen it before, old man?

CONTINUED

101 CONTINUED - 2

101

YOUNG MAN

Hey pal, I've seen it so many times
that it almost makes me crazy....

Pause.

YOUNG MAN

Don't it seem more and more like the
whole world don't have no sense to
it?

Cody looks over at Billy...snaps his fingers.

CODY

Pay him....

BILLY

What? What the hell are you talkin'
about? This jerk?

CODY

Listen to me, shithead. You give
him some of your money or else I'll
give him some of your money.

Billy reluctantly reaches into his pocket and pulls out
some bills.

YOUNG MAN

You gotta keep going forward.
That's the whole point of things.
Ain't it?

The group keeps moving down the alley....

101-A INDUSTRIAL AREA - NIGHT

101-A

The group moves forward.
Cody stops, looks around.

(X)

CODY

Okay, Fish, now you get to show us
how valuable you are. Which way to
Torchies?

BILLY

We're going the right way. We played
a gig there a couple of years ago.
There's nothin' else worth a shit in
the whole Battery.

They move away.

102

FACTORY AREA - ANOTHER WALKWAY - NIGHT

102

They move along through the myriad of pipes and climb among the rusty ladders.

BILLY

Torchies should be around here.
Right at the corner. I didn't
usually have to take the back way
in....

(X)

They stop.
Hear grinding burlesque-style music.
They come to the end of the walkway.
Look out at the street beyond.

103

ON THE STREET - BATTERY - NIGHT

103

Dozens of Bombers...and some female hookers.
The sound of rock music is louder...
Cody stands in the darkness.

BILLY

That's where they got Ellen. I'll
bet ya anything that creep was right.

Cody looks at Billy.

CODY

You head back to the car. I want
you in the doorway over there across
the way in fifteen minutes. And I
mean fifteen minutes.

(X)

BILLY

What are you talkin' about? They'll
notice me in a second.

CODY

Don't worry about that. I'm gonna
give them a couple of other things
to think about.

BILLY

What about her? She's supposed to
do the drivin'....

CODY

Get movin'. And when we get there,
you better be there with the car.

(X)

Billy moves off...McCoy frowns....

MC COY

You trust him, or you just desperate?

CONTINUED

103

CONTINUED

103

CODY

I always test someone before I write
'em off. Now, it's your turn.

MC COY

Try me.

CODY

You take the entrance. I'm going top-
side. If you can get upstairs and help
me out, fine. If you can't, I'll handle
it myself. Don't start shootin' 'til
you hear my gun go off. You up to it?

CONTINUED

103 CONTINUED - 2 103
MC COY
Just what I always wanted to do --
take on the Bombers.
She moves off.
TRANSITION

104 INT. TORCHIES - NIGHT 104
A baroque horror of Bombers everywhere plus a few civilians,
black, white, scruffy and grubby.

105 ON THE SECOND FLOOR 105
Guards peer down to the area below.

106 FIRST FLOOR STAGE 106
A teenage stripper is dancing madly to the rock band's music.
The atmosphere is seediness exemplified: spilled beer,
cigarette butts, broken furnishings, peeling walls....

107 MC COY 107
walks in, looks around....
It's crowded but the patrons are mainly fixed on the show....
She stares at the dancer's wild gyrations, the band, the
drunk and raving Bombers and their girls....

107-A SECOND FLOOR - CORRIDOR 107-A
Raven, Greer and a henchman appear.
Greer unlocks the door; Raven moves inside.
Green and the henchman remain in the corridor.

108 INT. TORCHIES - SECOND FLOOR ROOM - NIGHT 108
Ellen is lying on top of the covers, disheveled, one arm
tied to the bedpost...
Raven enters....
RAVEN
How ya doin'?

She glares at him as he sits on the edge of the small bed.
He leans forward, tries to kiss her; she twists away.
RAVEN
Don't worry, you'll learn to like me
a little better.

CONTINUED

108 CONTINUED

108

ELLEN

You bastard, if you try to touch me again, I'll kill you, I swear, if it's the last thing I do.

Raven leans closer to her.

RAVEN

C'mon, honey, you didn't like any of that? I'm bein' real gentle. Maybe you ought to give me a little.

ELLEN

I'll burn in hell before I give you anything.

With surprisingly gentle touch, he pats her head....

RAVEN

Ya know, you're just makin' things hard on yourself. You act nice, you and me fall in love for a week or two, then I let you go. Nobody's gonna get hurt. I ain't such a bad guy. I just get excited around pretty girls.

Smiles.

RAVEN

You'll come around...They always do for me.

He gets up from the bed and walks out.

108-A INT. CORRIDOR

108-A

Raven moves past Greer and a henchman.

GREER

So?

RAVEN

She'll be okay. Just lock the door.

Greer does.

The three men move away, back toward the main part of the club.

109 INT. FACTORY BUILDING NEXT TO TORCHIES - NIGHT

109

Cody, carrying his rifle, kicks the door in and starts running up the stairwell.

110 OMITTED

110

111

INT. TORCHIES BAR - NIGHT

111

McCoy smiles as a little Bomber named Squirt moves up close....

SQUIRT

Hey, how ya doin', babe? You come around here much?

MC COY

Only when I'm lookin' for some real action.

SQUIRT

Well, you're talkin' to the right guy.

MC COY

Says who?

SQUIRT

Says me. You wanta get it on? We can go upstairs and party.

MC COY

That's what I got in mind, but maybe I should check some of the other merchandise first.

SQUIRT

Hey look babe, you ain't gonna do any better than me.

MC COY

I like a guy who's got a lot of confidence.

SQUIRT

I got a lot more than confidence.

MC COY

Really? Well, let's go check it out.

They start upstairs.

112

FIRST FLOOR LANDING

112

McCoy notes the guards, then sees Raven coming down the corridor with Greer and a henchman.

SQUIRT

That's the chick.

McCoy starts to go down the corridor but Squirt stops her....

SQUIRT

No...that way's the card game. We're going over here. We got a party room.

- 113 INT. BUILDING NEXT DOOR - MACHINE ROOM - NIGHT 113
Cody at the apex of the stairwell; he opens a small window, climbs onto an outdoor ladderway.
- 113-A EXT. BUILDING NEXT DOOR - LADDER - NIGHT 113-A
Cody climbs up the ladder.
- 114 EXT. BUILDING ROOF - NIGHT 114
Cody moves to a corner of the roof...sees the guards out front through the grid of pipes and industrial equipment.
- 115 HIS POINT OF VIEW - STREET 115
Some Bombers are riding their motorcycles in slow circles; one is showing off doing wheelies; several are standing next to the parked choppers; Bomber girl friends are hanging out, chatting....
- 116 INT. TORCHIES - THIRD FLOOR CORRIDOR - NIGHT 116
Squirt opens a door. McCoy enters with him...
He starts kissing her, unbuttoning her shirt, giving her a feel.
Then she takes out her pistol.
Holds it right up next to his eye.
- MC COY
You gotta be real quiet, okay, buddy?
- SQUIRT
Jesus, is that thing loaded? Hey,
don't, babe, let's go easy.
- He's scared to death.
- MC COY
Sure. Now we're gonna play a game.
It's called 'Lights out.'
- She hits him so hard with the butt of her pistol that he'll be out for a week.
- 116-A OMITTED 116-A
(X)
- 117 EXT. FACTORY BUILDING NEXT TO TORCHIES - ROOF - NIGHT 117
Tom Cody looks down, sees...
In the adjacent building, two well-lit rooms. (X)

118 THROUGH THE FIRST WINDOW OF TORCHIES 118
A card game is visible; several Bombers and civilians
playing with Raven....

119 THROUGH THE SECOND WINDOW 119
A young woman partially visible, tied to the bedpost.

120 TOM CODY 120
looking at Ellen.
It's been a long time....

121 MC COY 121
moving down the corridor adjacent to the poker room. (X)
The rock band visible below....

122 TOM CODY 122
trains his rifle on the front of the building where several
Bombers are still circling on their choppers.
He starts to fire...putting flat tires in the bikes,
putting gaping holes in the wheels.
The choppers skitter and turn, riders are thrown...
The bullets puncture the gas tanks of each rolling, empty
bike...explosions, fire....

123 EXT. STREET - NIGHT 123
There is pandemonium everywhere....

124 EXT. SECOND FLOOR CORRIDOR 124
McCoy kicks through the door; enters the poker game (X)
room. The rock band and crowd below react to the gunshots (X)
outside.

125 INT. TORCHIES - POKER ROOM - NIGHT 125
McCoy points her revolver.
MC COY (X)
Knock, knock.
Smiles. (X)

CONTINUED

125 CONTINUED 125

MC COY
Okay, everybody just sit still. You know, poker's a real interesting game. Especially when you got the best cards.

126 EXT. FACTORY BUILDING - ACROSS FROM TORCHIES - ROOF 126

Tom Cody runs across a pipe bridge connecting the two buildings.
He moves in through a hallway window....

127 INT. TORCHIES - CORRIDOR 127

Cody peers into each room as he passes; sees McCoy standing in the middle of the doorway of one.

128 INT. TORCHIES - POKER GAME ROOM 128

Raven gets up from the table.

GREER (X)
You take the money and split from here, honey. Then you better hope to God you make it out of the Battery.

RAVEN (X)
I ain't after the money....

MC COY (X)
Hey, guess what. You're right.

She fires into the table several times; chips, dollars, wood fly....

129 INT. TORCHIES - ELLEN'S ROOM 129

Ellen is pulling at the knots tying her arm.
Cody kicks open the door.
Ellen's eyes jump.

ELLEN
Tom!

He moves toward her, takes out his knife.

CODY
Yeah, it's me.

ELLEN
I can't believe it.

CONTINUED

129 CONTINUED

129

Cody cuts the knots with one swift movement.
He throws open the door.
Ellen grabs Raven's leather jacket, slips it on over her dress....
They move out into the corridor....

130 INT. TORCHIES - CORRIDOR - NIGHT

130

Bombers come up the stairs....
Cody moves to meet them. Punches and kicks the first two,
sends them crashing back onto the others.

131 INT. TORCHIES - POKER GAME - NIGHT

131

Someone makes a move.
McCoy shoots him in the knee.
Swings her gun back to Greer who looks like he's about to
make a move of his own.

MC COY

Next time, it'll be right in the
nuts. You know what I mean?

GREER

I don't think you got what it takes.

MC COY

Try me, shithead.

A long moment.
McCoy heads for the door.

MC COY

So long, guys. It's been a slice.

132 INT. TORCHIES - CORRIDOR - NIGHT

132

Tom Cody races back down the corridor.
McCoy emerges from the poker room, joins him and Ellen.

ELLEN

Who are you?

MC COY

Name's McCoy. I'm a big fan.

CODY

Yeah, great. Let's move.

They go through the window up onto the roof.

133 OMITTED

133

- 134 EXT. TORCHIES - PIPE BRIDGE - NIGHT 134
McCoy, Ellen and Cody scramble across.
Cody stops, looks at the fire escape and fires once down at Raven and the poker players. They duck back.
McCoy pulls Ellen up onto the ladderway of the adjacent building.
- 135 EXT. TORCHIES - FIRE ESCAPE - NIGHT 135
Bombers are now clambering up the fire escape.
They fire at Cody as he moves to the ladderway.
- 136 EXT. LADDERWAY - BUILDING ACROSS FROM TORCHIES - NIGHT 136
Cody fires several blasts back at the Bombers, Raven in the lead, have just reappeared... Then Cody ducks back inside the building, following McCoy and Ellen.
- 137 INT. BUILDING NEXT TO TORCHIES - STAIRS - NIGHT 137
As they start to race down the stairs... move into the machine room of the factory.
Ellen comes to a halt for a second. (X)
Cody grabs her arm and again starts pulling her out the doorway.
- 138 EXT./INT. BUILDING NEXT TO TORCHIES - BATTERY - NIGHT 138
Billy roars up in the Road Masters' car....
Cody, McCoy and Ellen arrive at the car and pull the door open. (X)
- BILLY
Ellen, baby, great to see ya.
I thought you were gone forever.
God, I missed you, honey.
- He tries to kiss her.
She pushes him away.
- ELLEN
Not now, Billy.
- McCoy pushes Billy aside and gets in the driver's seat.
Looks over at Cody who is staring back down the open space.
- MC COY
Come on. This ain't no time for
checkin' the sights. Get in.

CONTINUED

138

CONTINUED

138

CODY

Take off. I'm gonna run these guys
for a while.

ELLEN

I'm staying with you.

BILLY

Hey, Ellen, what are you talking about,
staying with him? You're with me.

CODY

He's right. You're stayin' with your
boyfriend. McCoy, meet me at the Grant
Street underpass.

BILLY

Hey Cody, if we don't see you, have
a nice life.

Cody moves away as the car roars forward.

139

OMITTED

139

140

EXT. STREET IN FRONT OF TORCHIES - NIGHT

140

Some Bombers are trying to put out fires...
Others are riding maniacally in all directions, trying to
find out what's happening....

141

TOM CODY

141

comes out on the street. Turning his rifle into a club, he
knocks the first passing Bomber off his motorcycle...As the
Road Masters' car comes rocketing out of the building across
the way, Cody knocks several Bombers unconscious with his
rifle butt.

141-A

THE ROAD MASTERS' CAR

141-A

blasts by the confused Bombers and roars off out of sight.

141-B

CODY

141-B

continues punching out the Bombers....

TRANSITION

142

OMITTED

142

143

EXT. STREET AT EDGE OF BATTERY - NIGHT

143

The Road Masters' car zooms along.

BILLY

McCoy, can't you drive this car any faster? I don't want any Bombers comin' up on us. Let's get our asses out of this dump as fast as we can. I don't want any mistakes. You get me? Where's this Grant Street anyway? I never heard of it. Are you sure you know where you're going?

MC COY

Turn it off, Fish. You sound pathetic.

BILLY

I just want to make sure my girl's gonna be okay.

He slides his arm around Ellen.

BILLY

Don't worry, baby. Now that we're back together, I'm gonna take real good care of you. Nothin' like this is ever going to happen again. That's a promise. You heard it here.

Ellen doesn't look very happy.

TRANSITION

144

EXT. TORCHIES - BATTERY STREET - NIGHT

144

Cody still on the main drag, clubbing Bombers.

145

A GAS PUMP

145

explodes as Cody fires into it....

146

TOM CODY

146

knocks a Bomber off his bike.
Picks it up and gets on.
Looks back at the fireball.

147

BOMBERS

147

mounted and on foot, retreat from the inferno.

148

TOM CODY

148

looks around.

All quiet.

Suddenly, one Bomber walks through the flames, moving calmly toward him...

Raven.

For some reason, he's smiling.

RAVEN

Looks like I finally ran into somebody that likes to play as rough as I do.

CODY

Yeah, I guess this is your lucky day.

RAVEN

I'm lucky? Yeah, I guess maybe I am. And you're dumb. Real dumb if you think you can pull this off.

The flames continue to roar.

CODY

I think you're forgettin' somethin'. I got the gun.

Raven's smile deepens.

RAVEN

I can get a gun. I can get lots of guns...Now why don't you show me how smart you are and tell me your name.

CODY

Some reason you need one?

RAVEN

Yeah, I like knowin' who I'm gonna take apart.

CODY

Tom Cody. Pleased to meet ya.

RAVEN

I'll be comin' for her and I'll be comin' for you too....

CODY

Sure, you will. And I'll be waiting.

He roars off.

TRANSITION

149

EXT. UNDERPASS - NIGHT

149

Ellen paces in front of the car.
McCoy reclines against the side, smokes a cigarette.
Billy fidgets.

BILLY

I say we give him a couple more
minutes, then we take off.

ELLEN

What are you talkin' about?

BILLY

I'm talkin' about saving our ass.
You and me got a lot to live for.

ELLEN

He came and got me. I'm not going
back without him.

BILLY

Don't get mushy on me. I'm paying
him good money to give Raven his
lunch.

ELLEN

What money?

BILLY

You think he's doin' this job for
love? You think he came to get you
because he's your biggest fan? He's
gettin' paid, sweetheart. He takes
his chances.

Ellen takes this in as Cody appears on the Bomber chopper.

MC COY

Too bad Billy, but it looks like
Ellen's old flame decided to show up.

Cody arrives.

BILLY

What's this 'old flame' stuff?

MC COY

Didn't you know? Ellen used to go
with Cody? Real hot and heavy from
what I hear.

CONTINUED

149

CONTINUED

149

Billy looks at Ellen.

BILLY

She's got to be kidding.

ELLEN

Let's not go into it now, okay,
Billy?

MC COY

Hard news, huh, shorty?

(X)

Cody kicks the engine over, smokes off.

150

EXT. BACK STREET - NIGHT

150

The Road Masters' car blasts by....

151

INT. ROAD MASTERS' CAR - NIGHT - MOVING

151

BILLY

Well, we had our differences Cody,
but it looks like we got it made
now. We just zoom along for couple
hours and we're home and dry.

CODY

It ain't that simple. We got to
bury the car.

BILLY

Bury the car? What's this bury
crap? What do you mean?

MC COY

He means we're gonna get rid of it,
stupid.

BILLY

Oh, that's a brilliant plan. I guess
this is what I pay you the big money
for, huh, these kind of ideas? What
are you talking about? Give up the
car? Why don't we just hand ourselves
back over to Raven and ask him to
shoot us?

ELLEN

Look Billy, you're not in charge now.
Come off it, okay? Everything fine.

(X)

TRANSITION

152 EXT. MULTI-STORIED AUTO PARK - NIGHT 152

The Road Masters' car comes to a sudden halt.

BILLY

I guess this is where we carry out
your master plan, huh Cody?

Cody accelerates the vehicle up a rampway leading to the
upper levels of the building.

(X)

153 INT. AUTO PARK - CODY 153

as he prowls the car between long rows of automobiles.

154 THE ROAD MASTERS' CAR TIRES 154

whine through a sweeping turn within the auto park's
uppermost level, through the building's portals the bright
city lights and neon glare can be seen reflecting off the
rooftops.

155 CODY 155

pulls the car to an abrupt halt within a parking stall at
an isolated area. He steps out onto the concrete
floorings, slams the door shut.

Cody turns away from the car. As he and the rest of his
group approach the elevator, he tears the orange auto park
stub into fragments and drops them into a trash bin without
missing a stride.

Two open car elevators stand nearby.

ELLEN

You guys take the other one. I got
something I want to talk to Tom
about.

BILLY

Hey, what gives? You want to go
with him instead of me?

MC COY

Don't worry, Billy, I'm great company
in elevators.

(X)

Billy looks at Ellen.

CONTINUED

155

CONTINUED

155

BILLY

I just don't like the way it looks.
I'm trying to get some respect
around here. I'm the one paying the
bills.

Ellen takes Cody's arm; they move inside the elevator.

156

INT. AUTO PARK STAIRWELL - NIGHT

156

Cody hits the button and it begins to lurch downward.
He looks at her.

CODY

Well, what do you want to talk
about?

ELLEN

Hey, look, Tom, I got a lot to say
to you....

CODY

No, you don't. Your boyfriend's
over there in the elevator. Go
talk to him.

CONTINUED

156 CONTINUED

156

ELLEN

If you and I don't have anything to talk about then tell me why you're doin' all this...Why'd you come and get me?

CODY

Money. Your boyfriend's payin' me ten grand.

She stares at him.

CODY

Yeah, it's true. I came to get you for the money.

156-A INT. SECOND ELEVATOR - NIGHT

156-A

Billy and McCoy.

BILLY

I wonder what they're talking about over there.

MC COY

Who says they're talking?

BILLY

Cute.

MC COY

Sorry, just a joke, you know what I mean.

BILLY

How big a thing do you think they had?

MC COY

From what I hear, real major.

Smiles.

BILLY

Yeah, well, she's with me now.

MC COY

Sure. Right.

Keeps smiling.
The elevator door opens.

156-B INT. AUTO PARK ENTRANCE - NIGHT

156-B

Billy and McCoy move toward the auto park exit.
Cody and Ellen waiting, neither of them looking very happy.

BILLY

Well, I hope you two got everything
straightened out.

ELLEN

Yeah. It was a real eye-opener.

Cody looks at Billy.

CODY

I think I hurt your girl friend's
feelings. I'm real sorry about it.

156-C EXT. AUTO PARK AND STREET

156-C

CODY

Let's keep pushin' this way. I want
to try the Strip.

MC COY

Big crowds....

CODY

Let's chance it.

They move off down the street.

TRANSITION

157 EXT. ALLEY - NIGHT

157

The group emerges from an alley onto the Strip.

158 EXT. STRIP - NIGHT

158

Crowded, foot traffic, vehicles, neon....
Saturday night cruisers in their customized cars...
A lot of people looking for action.
Cody, McCoy, Ellen, Billy join the crowd.

(X)

159 INT. CLIPS BAR - ON STRIP - NIGHT

159

Many drinkers and dopers inside....
A jukebox with a film view screen -- on which Ellen Aim
sings one of her hits. ("Sorcerer")
Large windows looking at the Strip -- a glitzy neon mishmash
of color, crowds and street noise.
Baby Doll, a teeny-booper, watches the view screen as the
song ends, then peers out the door of Clips....

(X)

(X)

160 OMITTED

160

161 HER POINT OF VIEW

161

She sees Cody's group start to pass by through the large windows facing out into the Strip.

162 INT. CLIPS BAR

162

Baby Doll can't believe her eyes.
She mouths to herself....

BABY DOLL

Ellen Aim.

She pushes herself out onto the crowded street.

163 EXT. STREET - NEON STRIP - NIGHT

163

The group plows forward through the crowd as Baby Doll closes in on them.
At first Cody just ignores her and they keep walking.
Baby Doll continues to run alongside.
She's being coy, trying to pretend not to recognize Ellen.

BABY DOLL

Hiya, guys. What's the hurry?
Where you guys goin'?

No response.

BABY DOLL

Come on, who are you? I haven't
seen any of you around here before....

BILLY

We're nobody; we're goin' nowhere....

BABY DOLL

Nobody goes nowhere....

BILLY

Knock it off. We're not interested
in conversation, okay, moron?

Baby Doll now walks alongside Ellen, staring at her, as if Ellen were some exotic beautiful alien.

CONTINUED

163

CONTINUED

163

BABY DOLL

I know you. I know who you are,
dig? I love your stuff so much, I
really do....

ELLEN

If you love me so much you'll get
outta here and let us alone.

BABY DOLL

No, look I'm your biggest fan...let
me come along with you, Ellen,
please, come on I won't be any
trouble....

Cody grabs her.

CODY

You heard the lady, she said take
off.

ELLEN

Let go of her, Tom. She doesn't
mean any harm.

BABY DOLL

Let me come along an' I'll...I'll
work for ya for nothin', I'll mend
your guitar strings...I'll carry
your bags and equipment...I'm your
biggest fan really.

ELLEN

I already have people doin' all that
stuff.

BILLY

Somebody shut this bimbo up and
let's get movin'.

BABY DOLL

Isn't there somethin' for me to do?

CODY

Look, we gotta go....

Baby Doll fidgets nervously, looks imploringly at Ellen,
then back at Cody.

BABY DOLL

Yeah, well, you better know this,
you gotta get off this street, they
know the guys that hit the Battery
are comin' through here with Ellen...
district cops all over the place.

CONTINUED

163 CONTINUED - 2

163

BILLY

Does this dumbell know what she's
talking about?

CODY

Thanks for the news sister, now take
off.

BABY DOLL

Come on, don't leave here, they find
out I didn't turn you in, I'm in big
trouble...Ellen, please....

Ellen looks at Cody.
His implacability spurs her decision.

ELLEN

We're takin' her with us...It's my
say so, my responsibility.

Cody gives her a skeptical look.

ELLEN

Hey...Don't you patronize me. I
stand up for myself and I figure out
what's good for me, right or
wrong...if I say this girl's coming
with me, she comes with me....

Baby Doll smiles deliriously.
Ellen gives her a withering glance.

ELLEN

Now you just do what I say and keep
your mouth shut.

McCoy and Cody start heading toward the Strip....

MC COY

If that little chickie's right, the
cops are gonna be all over us like a
cheap suit.

CODY

Yeah, we need some wheels again.

164
thru
167

OMITTED

164
thru
167

168 EXT. STREET - NEON STRIP - NIGHT

168

Cody steps out into the middle of the traffic, is nearly
run down by an old battered bus that screeches to a halt
inches in front of him.

CONTINUED

168

CONTINUED

168

He moves to its side, slams his fist on the accordian door...It slides open. The bus driver is an imposing black man, a bit younger than Cody. His name is Bird. In the back of the bus are three men, similarly dressed, Lester, Reggie and B.J. They are pinstripe-suited, cigarette smoking, dark glasses, and crew-cut; in short, they are jazzmen.

BIRD

Hey, cat, what's your story? You lookin' to get run down?

CODY

Me and my friends need a lift.

BIRD

So what? This ain't no muni bus. We're on our way to a gig. We're the Sorels, man, we got to do a show tomorrow night.

CODY

We need a lift real bad.

BIRD

So what? I told ya, we're the Sorels. We got a schedule. We're supposed to split this hole and go to our place -- it's a farm. We got a possible gig, but it's clear across the country.

CODY

I need you to change your schedule.

BIRD

Look, let me make it real clear. Nobody tells me where to take my bus. You dig?

Cody shifts his weight so that his coat hangs open revealing his .44 in its shoulder holster. Bird stares at the pistol then looks back at Cody.

BIRD

We're very flexible. This bus goes anywhere you want it. You just say the word and we're with you. No more arguments. You folks just hop right in.

169 INT. BUS ON STRIP - NIGHT

169

The group troops inside.

CODY

McCoy, you drive. I'll ride shotgun.

Bird slides away from the wheel as McCoy takes the driver's seat.

MC COY

How ya doin', cat? I'm McCoy. We ain't gonna hurt ya none.

BIRD

Great, glad to hear it. I'm Bird. These are my associates Lester and B.J. and Reggie. We sing Doo Wop and it comes out pretty good.

McCoy kicks the ancient bus into gear.
Bird fixes on Ellen Aim.

BIRD

Ellen Aim.

Reggie looks at Bird then Ellen then Bird....

REGGIE

Now our ass is most definitely grass.

BABY DOLL

That's right, it is Ellen Aim, you guys are musicians, you should be thrilled to lay your eyes on her.

B.J.

Thrilled? Sure. The cops are gonna probably shoot enough holes in this thing to make us look like a sieve. That oughta be real thrilling....

BIRD

Hey, Ellen, you need an opener? We're good, babe, but we can't get nothin' goin'.

BILLY

Hey, look, what gives here. I handle the management and the booking. You guys just shut up and leave Ellen alone.

Ellen ignores Billy.

CONTINUED

169 CONTINUED

169

ELLEN

Yeah, I know it's tough gettin' the
right break....

REGGIE

Tough, baby, you don't even start to
know about it.

BIRD

Cool it, Reggie. Let's think positive.

He begins to snap his fingers.

The Sorels pull out their dark glasses, whip them on and
begin to sing...("Countdown to Love")

The bus really starts rockin'...
A moment of musical bliss.

170
thru
175

OMITTED

170
thru
175

176 CODY

176

looking out a side window....

176-A EXT. ANOTHER STREET - NIGHT

176-A

The bus turns down into a deserted area.

177 BILLY

177

not happy with the turn of events.

178 BABY DOLL

178

clapping her hands in time to the song.

179 MC COY

179

smiling as she drives.

TRANSITION

180 EXT. REMOTE STREET - NIGHT

180

The Sorels' bus is stopped.

McCoy and Bird are at work changing a flat.

Ellen and Baby Doll stand apart, the other three Sorels
sit nearby.

Cody stands guard.

CONTINUED

180

CONTINUED

180

Billy walks by where McCoy is working....

BILLY

This is great, just great.

MC COY

You wanna help fix the tire?

BILLY

Fixin' tires isn't exactly my line
of work.

MC COY

Shut up....

Baby Doll is rambling on to Ellen who is fairly bored by
her conversation....

BABY DOLL

I try an' write songs, you know.
But somehow I just can't seem to
figure out how to do 'em right the
way you do. I just can't figure out
how you work out all the rhymes and
melodies and make it all come out....

ELLEN

It's simple, I don't....

BABY DOLL

You don't?

ELLEN

Somebody else writes the songs...
Billy buys 'em or steals 'em...I
can't write for shit....

BABY DOLL

I always thought they were your
songs.

ELLEN

Well they aren't...I just sing 'em.

BABY DOLL

Yeah, but when you sing them then
you make 'em yours. That's the way
it is, right?

ELLEN

Yeah, I guess. Who knows.

CONTINUED

180 CONTINUED - 2

180

Billy is cruising nervously around.
He goes over to Cody....

BILLY

The famous Sorels put a lotta money
in this bus, huh? These boogies
never figure out how to get value on
the dollar.

CODY

Yeah, I guess no one's as smart as
you, Fish.

BILLY

It's not a question of bein' bright.
It's the ability to move people
around. Make 'em see what's best
for themselves. That's what I do.

A nervous pause.

BILLY

Look, Cody, I didn't know you had a
thing with Ellen back in the old
days....

CODY

Yeah, well, I guess you do now, huh?

BILLY

That's right. So what we have to do
is face reality, okay? I guess what
I'm sayin' is you have to get some
smarts. You have to adjust to the
idea you're out of the picture. I
do things for her, things even a big,
good-lookin' fella like you can't do.
Things that matter in the real world
...Take a long look at her, Cody....

They look over where Ellen sits.

CODY

Listen, I didn't do real good in
school and I'm not real good at
makin' money or makin' deals on the
telephone, but I know something
about her you don't know....

BILLY

What's that?

CONTINUED

180

CONTINUED - 3

180

CODY

She's not with you.

BILLY

She's not, huh? Who's she with?

CODY

Nobody...She's all by herself...Just like the rest of us. And right now she doesn't look real happy about it.

BILLY

Now let me tell you something. A woman as rich as she's gonna be isn't gonna be unhappy for very long.

CODY

With you smart guys it always comes back to money, don't it? You got all the angles covered.

BILLY

Hey, I love this...Tom Cody, the great humanitarian speaking up for sweetness and light...This is priceless material, Cody. You oughta take it into show business... That way you could get a lotta girls....

Cody gives him a look, puts his hand out and unties Billy's carefully knotted bow tie with a flip of his wrist.

CODY

The only trouble with kicking the shit out of you is that it would be too easy.

Reggie steps into this face-off.

REGGIE

Why don't you cut him up, man? He talked bad to me, I sure would. I'd do it real fast.

Billy retreats to Ellen and Baby Doll...
From a distance he yells out....

BILLY

Keep your hands off the suit, Jack...
McCoy, will you hurry the hell up
with that flat!?

CONTINUED

173 CONTINUED - 2

173

B.J.

Hey, he's right. People been talkin'
about you.

(X)

REGGIE

See, I ain't so dumb.

BABY DOLL

Wait a minute, how smart do you have
to be to recognize Ellen Aim? I mean,
holy cow....

REGGIE

Smart enough, sweet pants. Bird
didn't recognize her and B.J. didn't
neither.

B.J.

I did so.

CONTINUED

180 CONTINUED - 4

180

MC COY

I'm almost done! Hey, just remember,
while you clowns are fighting about
love, there's one member of our team
doin' practical labor....

McCoy begins tightening the lugs on the spare.

TRANSITION

181
thru OMITTED
183

181
thru
183

183-A EXT. ANOTHER STREET - NIGHT

183-A

as the bus tools along...
Again in a relatively deserted area...
Baby Doll and Bird are up near the front.

BIRD

If you got any chance of missin' the
cops, it's through here.

MC COY

What are our chances?

BIRD

Horrible and terrible.

Bird frowns at Cody....

BIRD

You flaggin' this bus down wasn't
the luckies thing ever happened to
us.

CODY

Life's tough all around, pal.

183-B BABY DOLL AND ELLEN

183-B

BABY DOLL

Must be great to see your old
boyfriend, huh? And have him come
rescue you....

ELLEN

How did you know about him bein' my
old boyfriend?

CONTINUED

183-B CONTINUED

183-B

BABY DOLL

McCoy told me. She says you two are probably gonna get back together once you dump Billy.

ELLEN

McCoy doesn't know anything about me. Who says I'm dumping Billy? The way Tom's been acting. I wouldn't care if he got out of my life forever.

BABY DOLL

Why say a thing like that? You don't mean it.

McCoy drives along...a police car barricade ahead. Four police cars and eight cops block the way.

MC COY

Cody.

CODY

Yeah. I see it.

He goes and turns around. Grabs Ellen.

CODY

Get in the back. Stay low.

ELLEN

Great. This sounds just fabulous.

He points to the backseats.

CODY

You guys spread out back there. Billy McCoy, all three of us are workin' for the Sorels.

MC COY

I got ya....

CODY

Billy, you're the manager.

BILLY

I'm way ahead of ya, Cody. What do you think you gotta be a genius to understand what you're going for? You let me handle this, I'll talk us through.

CONTINUED

183-B CONTINUED - 2

183-B

CODY

Yeah, right.

He sprawls out as if asleep.
Outside two of the policeman leave the group and approach
the bus...
McCoy opens the bus door.

MC COY

Hi, officer...evening. I'm driving
this here bus for the Sorels and
we're late for a gig in an after-
hours joint.

The officers are two tough-looking guys with moustaches,
one fat and one thin.

FAT COP

You know what's goin' on, don't ya?

MC COY

Hey, man, the only thing I know is
we're runnin' late.

THIN COP

Some outfit broke into the Battery,
burned half of it down. They came
through here on the Strip...We hear
they're armed to the teeth.

MC COY

Gee, officer, I'm just a driver with
a taste for Doo Wop music. These
four guys are singers, not outlaws
...right fellas....

BIRD

That's right.

BILLY

Seems to me, officer, if somebody
goes in and beats up those scummy
Bombers they deserve a medal not
harrassment.

THIN COP

That right? Well, I'll tell you
how we look at it. Anybody who
comes through this district packed
and no permits is scum...the
bastards from the Battery and the
ones from the Richmond are both
equal. We're gonna nail their asses
to the sidewalk.

CONTINUED

183-B CONTINUED - 3

183-B

BILLY

Yeah. You're probably right, just expressing one innocent bystander's opinion.

FAT COP

Who's he?

He points to Cody, who wearily looks back.

REGGIE

He carries our equipment, he's a roadie.

BILLY

Look, officer, we're in a big hurry, now we know that you gotta job to do, but we gotta get where we're going. I was thinkin' maybe we can come to some sort of financial arrangement here.

THIN COP

Whattya think Harry?

FAT COP

I think maybe we got a model citizen here.

BILLY

Right. I knew you guys talked my language.

He peels off a couple of bills.
The Fat Cop grabs his hand.

FAT COP

Keep it comin'.

BILLY

You guys take a heavy bite.

FAT COP

That's right. Now, everybody off the bus. You're a little too anxious to buy us off. Maybe we better check you boys out. Spade musicians and a big wad of money. I bet if we look through this bus we just might find some illegal drugs.

Suddenly, Cody's shotgun is pressed to the Fat Cop's head.

CODY

Now, lemme tell ya how we're gonna play it. We're walkin' outta here like nothing's wrong....

183-C EXT. FRONT OF BUS

183-C

The six cops are waiting in front of the four cars...they see Cody, McCoy and the two cops emerge from the bus. They look at one another suspiciously but make no move.

Shoving the two cops away, Cody suddenly shows the shotgun...McCoy also has her gun out, pointed at the six cops....

CODY

Down on the ground.

MC COY

You heard him. Do it! Now!

The police reluctantly move to the ground. McCoy walks around them.

MC COY

Everybody just sit still and we'll be outta your hair in a minute.

Cody methodically goes to the cars, starts firing: pump, blast; pum, blast -- hitting the tires, the windows, the engines...the cars begin to explode into flame. McCoy keeps walking around the cops, tossing their guns away.

MC COY

Don't worry about it, they'll buy ya a bunch of new cars...you guys'll be back out on the road with your lights and sirens in no time.

Cody and McCoy cover their retreat to the bus.

MC COY

Come and visit the Richmond some time. We can talk about whose ass gets nailed to the pavement.

BILLY

Come on!

Cody and McCoy clamber up on the bus. McCoy socks it into gear. The bus lurches away as the police jump to their feet, move to find their guns and try to combat the flames on their police cars.

184 INT. BUS

184

Pandemonium as McCoy drives, the Sorels and Baby Doll shout, Ellen looks at Cody as he moves to the back window -- shotgun still ready.

185
thru
213

OMITTED

185
thru
213

214 EXT. ALLEY - NIGHT

214

The bus roars down the dark street into the city's commercial section, suddenly goes slow, makes another sharp turn....

215 DOWN A SMALLER ALLEY

215

McCoy rounds the corner, whips to a stop....

216 EXT. BUS - ALLEY - NIGHT

216

Cody covering their exit.

CODY
Okay, everybody move....

They all exit the bus, run out to a nearby street.
The sound of police sirens.

217 OMITTED

217

218 EXT. DESERTED STREET - NIGHT

218

The group pulls back into an alcove as several police cars go screaming down the street and off into the night.

219 POINT OF VIEW - CODY

219

looks above him: an overhead train on the El.

CODY
Come on. Let's go, go, go!

They run for the station.

220 EXT. ELEVATED STATION - NIGHT

220

They move up the steps at a full run.

221 EXT. THE PLATFORM - NIGHT

221

A train waiting...
All of them get into the open car....

#02155

84 thru 90

Rev. 6/14/83
Already Shot

222 INSIDE THE TRAIN - NIGHT

222

Cody and McCoy look back out the open doors.
See nothing but a deserted station.

(X)

CONTINUED

222

CONTINUED

222

The train doors slam closed and the car lurches forward.

REGGIE

This is great. We're on our way to the Richmond. No bus. No nothin'.

BIRD

Lost my clothes. Lost all our sheet music. Lost our suitcases, lost everything.

LESTER

We're screwed, baby.

Cody is off by himself -- standing alone.
McCoy catches Ellen looking at him.

MC COY

He ain't a real social kind of guy, is he?

ELLEN

He's a mercenary. That's all. And you know what they are.

MC COY

Since he's payin' me a thousand to help bring you in, why don't you tell me.

ELLEN

I think you're both shit.

(X)

MC COY

Why don't you go over and sit next to Billy. I guess he's your kind of guy.

Ellen does.
Sees Cody looking at her.
She gives Billy a kiss.
He puts his arm around her.

CONTINUED

224 CONTINUED 224

BILLY
Well, good, we finally made it.

ELLEN
Yeah. Looks great, huh?

225 THE RICHMOND 225

through the rain, the tenements, the litter....

226 PLATFORM 226

McCoy still looking, smiles....

MC COY
Home, sweet home. Kind of chokes you
up, don't it?

BILLY
Come on, I want to get out of this
shithole as soon as possible.

Billy and McCoy move off, followed by Baby Doll and the Doo
Woppers.

(X)

227 EXT. MAIN STREET - RICHMOND DISTRICT - DAY 227

The rain continues.
Parked cars in the street.
A couple of delivery trucks chug by...
Quiet morning activity.

228 NINE FIGURES 228

appear at the edge of Main Street. Move down the center.
Townspeople begin coming out of the shops and down off the
sidewalk.

229 INT. REVA'S DINER - DAY 229

She is ringing up a sale from one of the customers, sees
the crowd forming through the window of the diner....

230 BAR FRONT 230

The always-open establishment with its group of chorus-like
citizens....

CONTINUED

230 CONTINUED

230

MINDY

They're back.

JACK

They made it. She's with 'em.

MINDY

Hey, we got Ellen Aim back....

Clyde joins them.

CLYDE

Nobody screws with our District. We
showed 'em.

231 EXT. STREET - DAY

231

Seemingly, the entire population of Richmond is now on the
avenue, oblivious to the falling rain.
They join the rear of the procession as it moves to the
police station.
Curious faces.
Happy faces.
Cheers from the crowd.

231-A REVA'S DINER

231-A

Reva and Addie come out...join the crowd.
Reva tries to fight her way through to the front.

232 A POLICE CAR

232

roars up from the opposite direction.
Price and Cooley emerge.

PRICE

What's goin' on, Cody?

CODY

Nothin' much. I went up to the
Battery for a visit. Ran into Ellen
Aim an' she decided to come home
with me.

Smiles.

COOLEY

Looks like they done our work for
us, Ed.

Reva bursts through the crowd.

CONTINUED

232

CONTINUED

232

REVA

Tom....

Runs to him.

CODY

Hey, don't worry, we made it back.
Everybody's in one piece.

Price looks at Ellen.

PRICE

What about that, Ellen? You okay?

ELLEN

Yeah, I guess. I'll be all right....

BILLY

No, she's not. She's tired and
she's been roughed up. I'm takin'
her back to our hotel so she can get
some rest. Ya know, all our
troubles came from playin' a gig in
this shithole. We should have
stayed the hell out of this dump.

REVA

Is that the way you feel about it
around her, Ellen?

Ellen looks at Cody; he stares back at her....

ELLEN

Yeah. I just want to get out of here
and get back on the road.

BILLY

Now you're talkin', kiddo. Now,
you're makin' sense....

ELLEN

Come on, Billy.

She grabs his hand and off they go.
Ellen stops for a moment next to Cody.

ELLEN

I hate you for takin' the money to
come and get me.

She and Billy continued moving off through the crowd.

COOLEY

Guess she doesn't like ya much, Cody
...She doesn't seem real thankful.

CONTINUED

232 CONTINUED - 2

232

CODY

Yeah, one thing about you, Cooley...
You catch on real quick....

COOLEY

That's right buddy, and I get the
job done.

CODY

Good, because I think it's just
startin'.

Suddenly, a roaring sound.
The crowd parts....

233 END OF THE STREET

233

Greer is visible.
Price stares off at the lone cyclist.

(X)

PRICE

You wait here, Cooley. All of you,
wait here.

He moves forward, walks toward Greer. The Bomber guns his
bike, meets Price halfway....
Price takes out his pistol.

PRICE

You're under arrest, hot shot. Get
off that bike and get your hands up.

GREER

I came here for Raven. He wants to
talk.

PRICE

He can come in here and talk all he
wants.

GREER

Yeah, but he doesn't feel like
gettin' arrested. He's holed up
near Riverside, just waitin' to talk
to ya.

PRICE

What's he want to talk about?

GREER

Tom Cody.

(X)

Smiles.

TRANSITION

233-A ABANDONED STREET - RIVERSIDE DISTRICT - DAY 233-A

A lone police car pulls up -- Price gets out, enters a building.

233-B INT. BUILDING 233-B

Price sees Raven sitting across the way.

RAVEN

Come on over. Have a seat.

Price moves close to Raven.

PRICE

Let's knock off the bullshit, okay?
You ready to surrender for takin'
Ellen Aim?

RAVEN

Let's not get off to a bad start.
I'm here to cut a deal with you,
save us both a lotta headaches....

PRICE

What ya got in mind?

RAVEN

I want Cody. I'm willin' to come
in with just two of my men. I want
to nail the son-of-a-bitch's head to
the sidewalk right in front of that
marquee that says Ellen Aim on it.
I figure I rate doin' it after the
shit he pulled blowin' up the
Battery. After I take care of him,
there'll be no trouble again...That's
what you want, ain't it, Mr. Lawman?

PRICE

You expect me to have Cody there
waitin' for you?

RAVEN

Yeah. Do your job, man, keep the
peace...I'm comin' in at dawn.

Price stands, looks at him a long time.

PRICE

Yeah. I'll see ya then.

Turns away....

TRANSITION

233-C EXT. RICHMOND STREET - DAY

233-C

It is now raining -- hard sheets of wind and water....
A few pedestrians.
A police car moves past.

234
thru OMITTED
241

234
thru
241

242 INT. REVA'S CAFE - AFTERNOON

242

More rain.
McCoy smokes a cigarette.
Declines a refill of her coffee cup from Addie.
Cody seated across the way as Reva works in the kitchen.

MC COY

Hey Cody, I'm ready for a drink.
You wanna come with me? Maybe
I can pick another fight with
that bartender.

CODY

Not this time.

McCoy shrugs, tips a hand to Reva and turns to go.

CODY

McCoy?

MC COY

Yeah?

CODY

I'll get your money to you later.

MC COY

Hey, look, is that all you got to
say. I'll get your money to you
later?

CODY

Yeah, that's all I got to say. What
else do you wanna hear?

MC COY

Look, I did real good back there.

CODY

So what? Look, I don't give out
medals. You're gettin' paid for
what ya did.

CONTINUED

242 CONTINUED

242

McCoy looks at Reva.

MC COY

You know something, Reva. Ellen Aim's right. Your brother's a real prick.

She walks out.

243 REVA

243

goes to the window; she sees a police car move by.

REVA

You think they'll stand up to Raven?

CODY

The cops?

REVA

No. The people around here.

CODY

I don't know. What the hell does it matter anyway?

REVA

Funny how you can see things about some people and be so blind about others. Feelin' pretty sorry for yourself, huh?

CODY

Don't start with me, Reva.

REVA

She comes back to town and tells you and everybody else it doesn't mean a goddamned thing.

CODY

Yeah, an' the worst part of it is she goes off with that little jerk....

REVA

You don't understand anything yet. You still think it's all a competition between you and Billy Fish...Ya know, Tom, I didn't ask you to go out to get Ellen Aim because looks great on stage ...and I didn't ask you to go out against Raven so you could compete with Billy Fish and prove you're better than he is....

CONTINUED

243 CONTINUED

243

CODY

All right. So what do you care about?

REVA

I care about you and this town....

She pauses, studies him....

REVA

If you're gonna fight, you're supposed to fight for somethin', Tom... You and Billy Fish are the same. You're both selfish. All you two are really worried about is provin' yourselves.

She points to the window....

REVA

There's a lot of poor jerks out there, Tom, and you still belong to 'em, whether you like it or not... Unless you're connected to them you're nothin'... Part of growin' up is knowin' that.

He looks at her....
And doesn't look very happy.

A243-A STREET

A243-A

Price's police car pulls up in front of Reva's, Ed gets out and heads inside....

B243-A INT. REVA'S

B243-A

Reva and Cody turn as Ed appears.

PRICE

Cody.

CODY

Yeah.

PRICE

You and me gotta talk. Come on inside.

Cody gets up. They move outside under the awning.

C243-A EXT. REVA'S

C243-A

Both men stand there, looking out at the rain.

CONTINUED

C243-A CONTINUED

PRICE

Raven says he has to face you alone
right here in the Richmond...He's sayin'
that'll put an end to all the trouble.

CODY

What'll it be, Ed? You orderin' me
to fight?

PRICE

I'm orderin' you to leave town. I
want you on a train tonight. If Raven
comes in alone to face you, I'll be
waitin' for him with a lot of guns.
I'm gonna throw his ass in jail.

CODY

You're tellin' me the best thing I
can do for the Richmond is get out of
town.

PRICE

That's right. I can't sit around
watchin' two maniacs play out some
game about personal honor. I want
you gone. If you're in town
tomorrow morning, your ass is gonna
be in jail right next to Raven.

Turns and heads back to his car.

TRANSITION

243-A EXT. MAIN STREET - RICHMOND - DAY

243-A

Rain and wind.
Another police car moves by.
Tom Cody moves along, a lone figure....

244 INT. HOTEL ROOM - AFTERNOON - (RESHOOT)

244

Billy is in the bathroom tying his bowtie.
Ellen and Baby Doll are packing bags....
There is a knock on the door.

BILLY

Yeah, come in.

BABY DOLL

I'll get it.

It's Cody.
He gives Baby Doll a look....

CONTINUED

244 CONTINUED (RESHOOT)

244

CODY

What the hell are you still doing
here?

BABY DOLL

I'll see you guys later.

She slips out.

Billy grins, goes to a desk and pulls out a stack of cash.

BILLY

Okay, okay, I been expecting you. I
know what you want. Ten grand. I
pay on time. I'm as good as my word.

He hands Cody the money.

BILLY

You play rough, but you get the job
done, Cody. You should think of doin'
more work for me when you start
gettin' a taste for what that money
can bring ya. You'll start seein'
that I'm the one with the brains and
then you'll be treatin' me a little
nicer.

Tom Cody lifts the small packet of bills, begins to
count....

CODY

This is the grand I promised McCoy...
Keep the rest. As for the nice
treatment, I wouldn't hold my
breath....

He throws the rest of the bills back at Billy.
Turns and faces Ellen.

CODY

Ya know nobody ever had the kinda
hold on me you did. I woulda done
anything for ya, I would've said you
were worth it. Well, not anymore
babe....

(X)

Cody starts to leave.

BILLY

Hey, where do you get off talking to
her that way? She's way out of your
league now, muscle-head. She isn't

CONTINUED

244

CONTINUED - 2

244

He goes out the door.

BILLY

You know what's wrong with that guy?
He's stupid.

ELLEN

I'm sorry, Billy.

Ellen throws on a jacket and follows Cody.

BILLY

Hey, where are you going? Hey! Do
you hear me!?

She goes out the door with a bang.

Billy looks after her....

BILLY

What is it with you? Are you a
moron too? Women... Who can figure
them out?

245

EXT. RICHMOND STREET - DUSK

245

Driving rain and wind.

Police barricade being set up....

246

TOM CODY

246

walks alone down the street.

Ellen appears behind him....

She runs to catch up.

ELLEN

Tom!

He keeps on walking.

ELLEN

Wait up! Tom!

She catches up.

He whirls around.

His expression is so tense that one isn't sure he isn't
going to hit her.

CONTINUED

246 CONTINUED

246

ELLEN

What was I supposed to do? We broke up. I hadn't heard from you in three years. You didn't even write a letter. What did I do that was so wrong? Billy's been good to me.

A long moment as her tears mix with the rain.
Then Tom Cody kisses her.
It's a kiss that goes on long and hard....

TRANSITION

247 INT. CODY'S ROOM AT REVA'S - NIGHT

247

and

and

248

Cody and Ellen in bed. His arm around her as she snuggles up close to him.

248

CODY

You know, when Raven rides in, it's gonna be a real mess. If the Richmond doesn't win, I'd hate to think what's gonna happen to you.

ELLEN

I'll be okay. I always have.

He gives her a little kiss.

CODY

You could do a lot better than that.

ELLEN

What do you mean?

CODY

We could leave right now.

ELLEN

Tom, what are you talking about?
Don't you want to help the Richmond?

CODY

We'd be helpin' 'em. We could get outta this whole mess without anybody ever firin' a shot.

CONTINUED

244 CONTINUED - 2 (RESHOOT)

BILLY (Cont'd)
with you anymore. She's with me.
And she's a star. Now, you take your
guns and get the hell out of here.

CODY
Sure thing, Fish. You can always
find some other bum to do your dirty
work.

He goes out the door.

BILLY
You know what's wrong with that guy?
He's stupid.

ELLEN
I'm sorry, Billy.

Ellen throws on a jacket and follows Cody.

BILLY
Hey, where are you going? Hey! Do
you hear me!?

She goes out the door with a bang.
Billy looks after her....

BILLY
What is it with you? Are you a
moron too? Women...Who can figure
them out?

245 OMITTED

245
(X)

246 TOM CODY

246

walks alone down the street.
Driving wind and rain.
Sheets of lightning.
Ellen appears behind him....
She runs to catch up.

(X)

Tom!

ELLEN

He keeps on walking.

Tom!

ELLEN

(X)

She catches up.
He whirls around.

CONTINUED

246

CONTINUED

246

His expression is so tense that one isn't sure he isn't going to hit her.
Another lightning flash.

ELLEN

What was I supposed to do? We broke up. I hadn't heard from you in three years. You didn't even write a letter. What did I do that was so wrong? Billy's been good to me.

A long moment as her tears mix with the rain.
Then Tom Cody kisses her.
It's a kiss that goes on long and hard....
The rain, wind and lightning reach a crescendo.

TRANSITION

247
and
248

INT. CODY'S ROOM AT REVA'S - NIGHT - (RESHOOT)

247
and
248

Cody and Ellen in bed. His arm around her as she snuggles up close to him.

ELLEN

I'm tellin' you, he's right. You gotta get outta here. You fought a lot of fights. You can let this one go....

CODY

What if Price has it figured wrong?
What if somethin' starts?

ELLEN

This way there's a chance of stoppin' it before it starts...With us gone Raven won't have a reason to ---

CODY

Whatdya mean, us?

ELLEN

Us. I'm goin' with you. You don't think I'd make you leave and not take me...I'm goin' with ya...We're not ever gonna say good-bye to each other from now on....

CODY

You'd really come with me....

CONTINUED

247
and
248CONTINUED (RESHOOT)

ELLEN

Yeah. In about two seconds....

He kisses her.

TRANSITION

249

249

INT. BLACKHAWK BAR & GRILL - NIGHT - (RESHOOT)

McCoy at the rail, having a pop.
Cody enters, sits down next to her.
McCoy is not very pleased to see him.

MC COY

Well, it's my old pal, Cody.

CODY

How's it goin'?

MC COY

Great, 'til you got here. I just
been talkin' things over with Clyde.
You remember, he and I used to be
real good friends.

CLYDE

Hey, Tom...Tequila...Right?

Clyde approaches.
Gives McCoy a dirty look.
Cody hands McCoy some money.

CODY

Here's what I owe ya.

McCoy pockets it.

MC COY

Now, what's buggin' ya?

CODY

What do you mean?

MC COY

You don't look real happy. You got
a problem?

CODY

You feel like workin' for me again?

MC COY

Listen Tom, you got a lot to apologize
for.

CONTINUED

249 CONTINUED (RESHOOT)

249

CODY

Yeah, you're right. You did real good back there. I couldn't have got her without you. Maybe I rode ya a little harder than I should have. I'm sorry.

Pause.

MC COY

Hey, don't get sentimental on me. I won't know how to handle it....

(X)

(X)

Knocks back her drink.

(X)

TRANSITION

249-A EXT. STREET NEAR TRAIN STATION

249-A

Cody and McCoy walking along the quiet street.

MC COY

You're really in love with her, aren't ya, Cody?

CODY

Yeah, I guess I am. It even happens to bums like me.

MC COY

Nice to see in this day and age.

CODY

You ever fall for anybody?

MC COY

Yeah, I was in love once. It was terrible.

CODY

You're the type makes bad picks, huh?

MC COY

This guy wasn't bad, he was the worst. He lied to me all the time, cheated on me. I went on with this nutty idea I could change him into a four-square, upright outstanding fella... finally, one day he just moved out...I walked around like somebody broke me in a million pieces. Of course, that was before I was a soldier.

CONTINUED

249-A CONTINUED

CODY

So what if you saw him now?

MC COY

Now? Now that I'm a soldier and that
son of a bitch came walkin' in I'd go
to Jell-o in his hands in about three
seconds...He was great. There ain't
nothin' better than bein' in love.

TRANSITION

(X)

250

(X)

251

250 OMITTED

251 EXT. TRACKSIDE - NIGHT

A train speeds by....

252

252 INT. SUBWAY - NIGHT

The three of them are on the train.
McCoy smokes a cigarette.
The train starts to slow.

CODY

What's this stop?

ELLEN

Chelsea Station.

CODY

Right....

He puts the rifle in place to keep the door from closing.
Another train going in the opposite direction comes in.

ELLEN

Hey, what are you ---

CODY

There's something back in the
Richmond that I gotta take care
of....

He punches her.
Knocks her out.

(X)

CODY

You get as far away from here as you
can, run till you get to the
Bayside. You can hang out there.

CONTINUED

254-A CONTINUED

254-A

CODY

Maybe you better think about it.

MOTORWOMAN

You still can't ride on this train...
Look, haven't you heard? The Bombers
have gone crazy...doin' everything
they can to seal off the Richmond.

She points.

254-B THEIR POINT OF VIEW - A LARGE FIRE

254-B

down the track.

254-C PLATFORM

254-C

Cody doesn't look very happy.

MOTORWOMAN

Hey, mister, I don't wanna sit on
my ass. I like workin' for a living,
but there's no way this train's goin'
down that track...If ya think I'm
crazy about it, you're nuts.

In the distance, the train track continues to burn.

TRANSITION

255 EXT. THE RICHMOND - MAIN STREET - DAWN

255

Morning's first light.
Police car barricades in place.
A few officers with Winchesters at the ready....
The Sorels under a lamppost, singing....

256 A WALL CLOCK

256

showing five o'clock....

257 INT. POLICE STATION - MORNING

257

Ed Price and Cooley waiting, looking at the clock....

CONTINUED

252

252 CONTINUED

MC COY

Look, have a ball back there. Waste
a few Bombers for me.

He goes through the door just before it closes....

253 INT. SUBWAY STATION - FIRST PLATFORM - NIGHT

253

as the train takes off....
Cody exits, heads for the next level above.

254 INT. SUBWAY STATION - STAIRWELL - NIGHT

254

He moves upward, moves out of sight.

254-A
thru OMITTED
254-C

254-A
thru
254-C

255 EXT. THE RICHMOND - MAIN STREET - DAWN

255

Morning's first light.
Police car barricades in place.
A few officers with Winchesters at the ready.

256 A WALL CLOCK

256

showing six-twelve....

257 INT. POLICE STATION - MORNING

257

Ed Price and Cooley waiting, looking at the clock....

COOLEY

I don't get it. What are we gonna
do when he gets here? If he comes
to town and there's no Tom Cody and
all he wants is Tom Cody then what
do we do if he doesn't ride back out?

Price goes to a file cabinet.

COOLEY

Yeah, sure, he's just gonna take off
when he sees Cody ain't here. I
mean, that don't sound like Raven to
me. The last time they were here....

Price interrupts Cooley's ramble.

CONTINUED

257 CONTINUED

257

PRICE

Look, Cooley, I remember the last
time they were here.

COOLEY

Okay, okay, I'm just tryin' to think
about all the possibilities, if you
know what I mean.

Price gives him a skeptical look.

PRICE

Yeah, I know what you mean.

The rumble of engines.
Cooley moves to the window.

258 HIS POINT OF VIEW - THREE BOMBERS

258

at the end of the street.
Raven at their head.

259 COOLEY

259

doesn't look very happy....

COOLEY

It's them.

260 ED PRICE

260

buckles on his pistol, grabs his rifle.

PRICE

Let's go.

261 EXT. POLICE STATION AND STREET - DAY

261

The two men emerge, approach the near barricade.
Clyde's standing nearby.

PRICE

What the hell are you doin' here,
Clyde? I told everyone to stay
off the street 'til this is over.

CLYDE

I wanna see Raven run from up close.
I'm gonna enjoy it a whole lot.

Smiles.

CONTINUED

261 CONTINUED

261

PRICE

You ain't gonna see him run. You're
gonna see me lock him up.

CLYDE

What if they try somethin', Chief?

PRICE

Then we shoot 'em.

Price and Cooley move through the barricade and approach
the Bombers.

262 RAVEN

262

waiting as they arrive.
Greer and one other Bomber nearby...
Laughs.

RAVEN

Well, where is he?

PRICE

I don't know. He and the girl took
off.

RAVEN

I don't get it.

PRICE

It's real simple. No big showdown.
Tom Cody's not here and neither's
the girl. Now, get off your bike,
I'm takin' your ass in....

RAVEN

I don't like jails. I got a better
idea for ya, Chief.

Sounds an air horn.
Fifty Bombers appear from around the corner.
Many of them with rifles.
They level them at the barricade.

262-A CLYDE

262-A

sees the Bombers from the barricades.

CLYDE

Holy shit.

He runs back into the main part of town.

263 THE BARRICADE

A figure comes leaping over: Billy Fish...he rushes up near the group.

BILLY

What is this? You can't get away with this!

RAVEN

Who the hell are you?

BILLY

I'll tell you who I am. I'm somebody that's sick and tired of you guys. Get the hell out of here and leave these people alone.

Greer promptly knocks Billy flat....

264 RAVEN

264

doesn't seem concerned by the incident as Cooley bends over Billy....

RAVEN

Looks like you lose, Chief.

264-A COOLEY

264-A

His eye catches something in the distance behind.

COOLEY

Hey, Raven, I think you're gonna get what you wanted.

264-B STREET

264-B

Everybody turns as Cody appears, driving up in the Road Masters' car.

265 TOM CODY

265

He gets out.

CODY

Sorry I'm late.

Looks at Billy lying there, semiconscious.

CONTINUED

265 CONTINUED

CODY
What happened to him?

GREER
He shot his mouth off.

Raven smiles.

RAVEN
Big mistake.

Cody looks at Raven.

CODY
Let's do it.
He steps forward.

266 RAVEN

266

RAVEN
Yeah, let's do it. I got somethin'
special in mind.

267 TOM CODY

267

walks to the middle of the street.
Takes off his coat.

268 OMITTED

268

269 REVA

269

steps forward.
Townspeople filing out behind her.
Many of them with rifles.
Clyde leads them.
They level down at the massed Bombers.

270 THE BARRICADE

270

The townspeople pour around the police cars and form a huge
citizens' army.

271
thru
279

OMITTED

271
thru
279

280

STREET

280

Raven looks over at one of the Bombers.
Snaps his fingers....
Looks back at Cody.

RAVEN

This is how I want it...I brought 'em
along, just for you.

Greer pulls a sledgehammer from the back of one of the
choppers, throws it to Raven.
Another is thrown to Cody.
Big, sixteen-pounders with shiny metal heads.

RAVEN

I'm gonna pay you off.

Swings his hammer with a frightful force.
Blocked.
The two circle each other....
Each takes a swing and misses.
They swing again...the staffs meet in midair; they push
each other back.
Raven runs at Cody, swings at his belly; Cody leaps
backwards.
Raven moves forward, brings the mallet end down...Cody
pulls his head out of the way just in time, leaps up.
Strikes Raven hard on the back with the butt of the
handle....
Raven staggers but pulls around...nails Cody a glancing
blow on the shoulder.
Cody suddenly kicks Raven then plants a handle-butt blow in
the gut.

281

RAVEN

281

staggers across the way....
Looks at Cody.
Who swings again, the blow knocks Raven's hammer spinning
away.
A moment as both men stand there.
Cody starts to wind up for one finishing blow....
Hesitates....
Then throws the hammer aside.

RAVEN

Big mistake, asshole.

He smiles and wades into Cody with both fists.
The two men exchange blow after blow.
Fight to near exhaustion....
They pull back, each sweating, bleeding, breathing hard.

281-A OMITTED
thru
282

281-A
thru
282

282-A GREER

282-A

throws Raven one of the hammers.
A long moment.
Cody at Raven's mercy.

GREER

Do it! Come on, man, do it!

But Raven tosses the hammer away.

CODY

Big mistake, asshole.

The fight continues. Cody pounds him down.
Raven falls after a flurry of punches.

283 ED PRICE

283

seizes the moment.

PRICE

All right, that's the end of it.
You Bombers get your asses out of
here!

The line of citizens with Winchesters behind him...
A long moment.

PRICE

You hear me? Get your asses out or
you're gonna have a lot more war
than you bastards ever bargained for.

Greer rolls his bike forward.
He cradles the beaten Raven....
Looks at Price.
It's a hard decision.
But he makes it....

GREER

Awful lot of trouble for a rock
and roll singer, ain't it?

He laughs.
Guns his engine and starts away.
The other Bombers slowly begin to follow.

284 TOM CODY

284

Reva moves to him; he puts his arms around her and they move away.

TRANSITION

285 OMITTED

285

286 INT. RICHMOND THEATRE - NIGHT

286

The Sorels on stage performing ("I Can Dream About You"). Everyone in the Richmond is in the theatre and it's really rockin'.

287 INT. THEATRE - BACKSTAGE - NIGHT

287

Cody watches them sing.
Billy moves up next to him.
Waldo nearby, running his lightboard.

(X)

BILLY

They're great, huh? My new discovery.
I'm gonna take 'em right up the ladder.

CODY

Yeah, they should make you a lot of money.

CONTINUED

287 CONTINUED

287

A moment as the performance continues.

BILLY

Look, don't worry, Cody. I won't stand in your way with Ellen. I know how it is between you two.

CODY

There's one thing we both know, Fish. She needs you a lot more than she does me.

BILLY

Yeah, she needs me, but she loves you.

CODY

Aw, she'll get over it. She's used to me bein' unreliable.

BILLY

Oh, that's great. Is that what I'm supposed to tell her?

CODY

Tell her I'm sorry I didn't stick around to say good-bye. She knows I never was very good at it.

BILLY

Yeah, wonderful. That'll make her feel great. You're real brave about some things, Cody, but I guess facin' up to people isn't one of 'em.

Pause.

CODY

Tell her, it's not her, it's me. This isn't the right time for us. But she's always gonna be the special one, she's always gonna be the best.

Turns and starts away.
Looks back.

CODY

You're right. There's a lot of things I ain't brave about. You tell her, you're good with words. You'll make her feel better about it than I can.

CONTINUED

287 CONTINUED - 2

287

BILLY

Take it easy, Cody. And thanks.

Cody smiles.

CODY

I'll take it wherever I can find it.

Moves away.

287-A BEHIND THE CURTAIN

287-A

The Sorels song moves toward its conclusion.
As Cody moves backstage, Ellen suddenly appears beside him....

ELLEN

Just gonna duck out, huh, Tom?

Pause.

Two people who love each other but are unable to confront
their emotions.

CODY

Yeah, well, you know me....

ELLEN

You oughta stick around and see the
show, it's real good.

CODY

That's what I hear. But I gotta get
goin'....

ELLEN

Okay, see ya around.

CODY

Yeah....

Gives her a quick kiss, moves away.

287-B CODY

287-B

moving through the crowd.

288 CENTER STAGE

288

The spotlight goes on and Ellen Aim begins to sing with the
Attackers ("Streets Of Fire").

289 NEAR THE EXIT

289

Tom Cody, alone, watching her. He turns and goes....

289-A BILLY FISH

289-A

in the wings watching Ellen.
Waldo is feverishly making light changes.

BILLY

I'm tellin' you, Waldo, we're gonna
be rich.

WALDO

Yeah, right, long live rock and roll.

Waldo hits some more breakers and circuits.

290
thru
292

OMITTED

290
thru
292

293 EXT. MAIN STREET - RICHMOND DISTRICT - NIGHT

293

Cody walks away alone -- no one in sight.
The sound of Ellen singing...
A rumbling sound, suddenly McCoy appears -- now driving
the Road Masters' car.

MC COY

Hey, Cody, how you like my new wheels?

Cody keeps walking.

MC COY

Somebody left it in the middle of
the street. Just dumped it.
Finders keepers, you know what I
mean?

McCoy moves the car closer to him, then suddenly frowns.

MC COY

You were gonna leave without even
sayin' good-bye, so long, see you
around....

Cody cuts her off.

CONTINUED

293

CONTINUED

293

CODY

Look, I just got done sayin' good-bye to some people. I never was very good at it. But if you want to hear it, I'll say it -- good-bye.

MC COY

Where you headed?

CODY

West, I guess....

MC COY

Hey...same as me.

They look at each other.

CODY

Might as well have some company.

MC COY

Yeah, it's okay. I don't mind if you tag along.

(X)

Cody smiles.

CODY

I guess maybe this is my big chance, huh?

MC COY

Don't count on it. I told ya before, you're not my type.

Cody gets in the car as it pulls away...
The vehicle moves into the distance as Ellen Aim's voice continues singing Tom Cody's song.

FADE OUT

#02155

119 thru 124

Rev. 6/14/83

STREETS OF FIRE

Will be followed by...

THE FAR CITY

and

CODY'S RETURN

BOOKS TWO AND THREE

in

THE ADVENTURES OF

TOM CODY